

# SHAKESPEARE'S *KING LEAR*

A Critical Edition

BY

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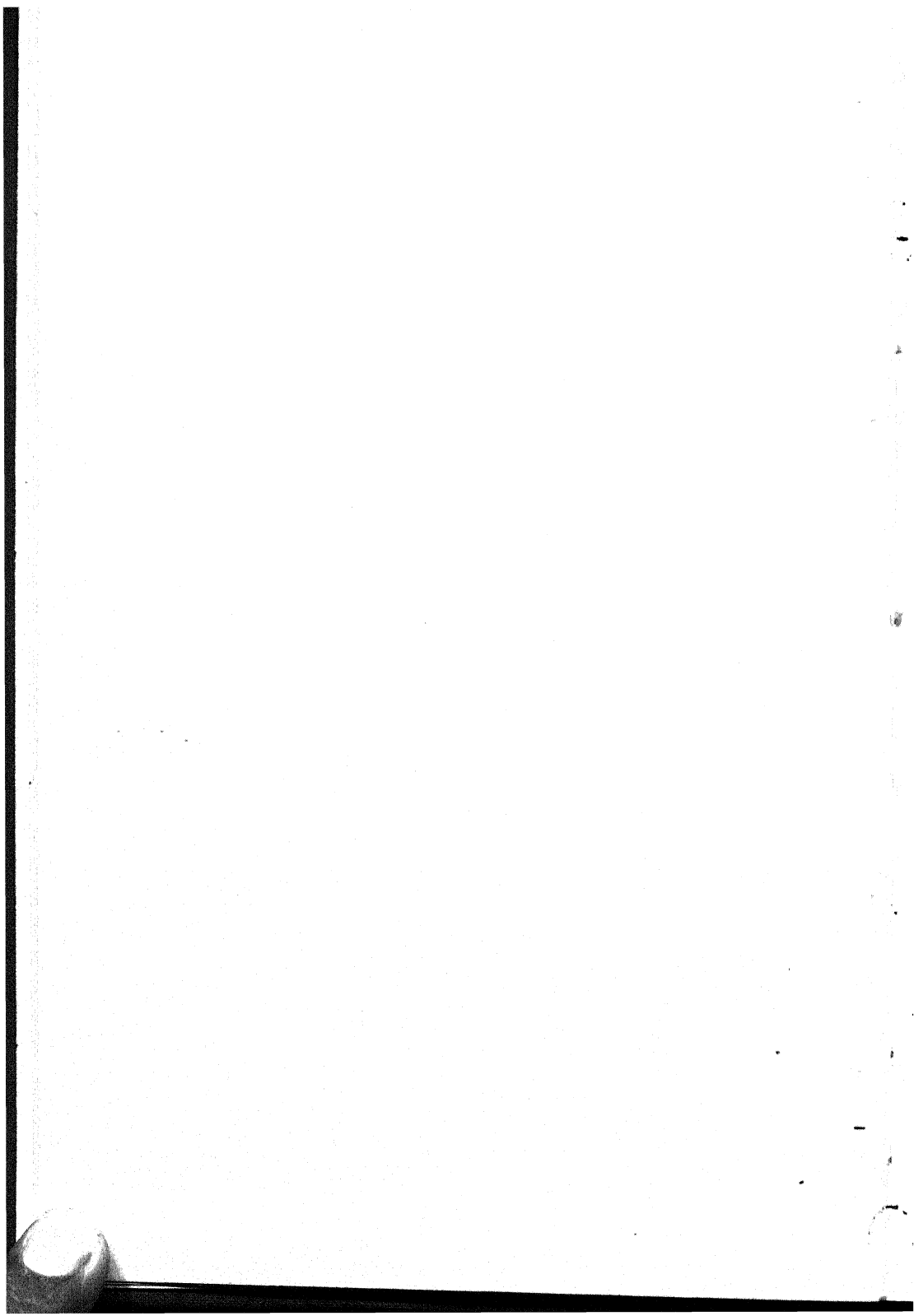
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## FOREWORD

I SHOULD like to acknowledge with gratitude my debt to Professor J. Dover Wilson and Professor D. Nichol Smith, both of whom have given me encouragement and valued advice in connection with this work.

My book was already completed before the appearance of Mr. Leo Kirschbaum's *True Text of 'King Lear'* (1945). Readers of both will see that I am in agreement with him in various respects, though not in all. A review of Mr. Kirschbaum's book, by me, will be found in the *Modern Language Review*, vol. XLI, pp. 326 ff.

In the following work references to Shakespeare plays other than *King Lear* are to the line-numbers of *The New Shakespeare*, ed. Quiller-Couch and Dover Wilson, in the cases of plays published in that edition up to August 1945: and in the cases of the other plays to the line-numbers of *The Globe Shakespeare*, ed. Clark and Aldis Wright.

I am grateful to Professor W. D. Woodhead, of McGill University, who has very kindly helped me in the reading of the proofs.

## INTRODUCTION



## CHAPTER I

### PREFACE

THE aim of this work is to present the reader with a text of *King Lear* which will be as near to what Shakespeare wrote as I believe it is possible for us to get. I do not propose to undertake exegesis, or to deal with other literary matters, unless this is necessitated by textual problems. My sole purpose is to establish the text.

(There are two substantive editions<sup>1</sup> of the play — the first quarto edition, published in 1608, and the first folio edition, published in 1623.<sup>2</sup>) In this Introduction we shall consider the problem of the nature of the copy for each of these editions and come to a conclusion as to which of them has the greater authority; we shall establish the copy-text for the present edition, which is to be an 'old-spelling' edition, not a modernized one.<sup>3</sup> Having determined on the copy-text, we shall consider what use, if any, is to be made of the other substantive edition.

I would say at the outset that I am very greatly indebted to the work that has been done on the text of *King Lear* by Dr. W. W. Greg. My study of the Q and F texts has led me to practically the same conclusions as those of Dr. Greg. We agree in accepting P. A. Daniel's theory of the nature of the copy for F. As regards Q, I am very strongly of the opinion that Dr. Greg is right in holding, with Schmidt, that the text which it gives us is a reported text, though I disagree with him as regards the method of reporting. And I believe that

<sup>1</sup> I.e. editions 'which are not derived as to essential character from any other extant edition' (Greg, *The Editorial Problem in Shakespeare*, p. xiii): see also McKerrow, *Prolegomena for the Oxford Shakespeare*, p. 8.

<sup>2</sup> Throughout this work the abbreviations Q and F are to be understood as referring to the first quarto and first folio editions respectively.

<sup>3</sup> For arguments in favour of a non-modernized edition, see Greg, *The Editorial Problem in Shakespeare*, pp. 1-lv.



Dr. Greg is right in holding that our text of the play should be solidly based on F but that we must be prepared to make use of Q where there is good reason for so doing.

In the course of a lecture given in Amsterdam in 1933<sup>1</sup> Dr. Greg said: 'The textual study of *Lear* involves five distinct, though related problems: first, the number and order of the early quartos; second, the differences of reading that exist between the several copies of the earliest of these; third, the manuscript used by the printer of the first quarto; fourth, the copy used by the printer of the first folio; fifth, the relation between the quarto and the folio texts, and the procedure a modern editor should adopt.' In this Introduction I propose to deal with the third, fourth, and fifth of these problems, upon which critical opinion is divided. The first two of the five problems have been settled, and I propose to say only a word or two about each.

(1) It is now known for certain that prior to 1623 there were two quarto editions of *King Lear*. The imprint of the one is: 'LONDON, | Printed for Nathaniel Butter, and are to be sold at his shop in Pauls | Church-yard at the signe of the Pide Bull neere | St Austins Gate. 1608'. The imprint of the other is: 'Printed for Nathaniel Butter. | 1608.'. The first-mentioned of these is frequently referred to as the 'Pied Bull' quarto, the other as the 'N. Butter' quarto. The classification of the quartos before 1623 into these two editions was made by W. G. Clark and W. Aldis Wright in the Preface to volume VIII of their edition of Shakespeare ('The Cambridge Shakespeare'). In 1885, in his Introduction to Charles Praetorius's facsimile of the 'Pied Bull' quarto, P. A. Daniel proved conclusively that

<sup>1</sup> Entitled *The Function of Bibliography in Literary Criticism Illustrated in a Study of the Text of 'King Lear'*. Published in the periodical *Neophilologus* (Amsterdam), vol. XVIII (1932-3), pp. 241 ff. The quotation given above appears on p. 250.

## P R E F A C E

that quarto was the first edition, and the 'N. Butter' quarto the second. In the critical apparatus in the 'Cambridge' edition Clark and Wright had referred to the 'Pied Bull' quarto as Q<sub>2</sub> and to the 'N. Butter' as Q<sub>1</sub>. After having done so, they became aware of evidence pointing to the proper order, and they referred to it in their Preface: but they left the matter unsettled. It is now known not only that the 'N. Butter' quarto is the second, but also that it was actually printed in 1619: on this matter see A. W. Pollard, *Shakespeare's Fight with the Pirates*, 1920, 1937, Introduction, pp. viii ff., and E. K. Chambers, *William Shakespeare*, 1930, vol. I, pp. 133 ff.

(2) In the 'Pied Bull' quarto, Q<sub>1</sub>, certain formes exist in more than one state, owing to the activities of a press reader working on each of the relevant formes after printing from it had begun. Hence we speak of 'uncorrected' and 'corrected' formes. Sheets B, I, and L exist in only one state. In sheet C the outer forme exists in one state, the inner forme in three states. Sheet K has both outer and inner formes in two states. Each of the other sheets has one invariant forme and the other in two states — the variant formes are D outer, E outer, F inner, G outer, H inner. On the subject of these variations within Q<sub>1</sub> students have since 1940 been fortunate in being able to consult Dr. Greg's admirable and exhaustive work *The Variants in the First Quarto of 'King Lear', A Bibliographical and Critical Inquiry*, printed for the Bibliographical Society, 1940 (for 1939). I believe that Dr. Greg's work on these variants is final, and I do not propose to deal with the matter except in so far as it affects the problems of the nature of the manuscript from which Q<sub>1</sub> was printed and the nature of the copy for F. I shall assume that my readers have access to and are familiar with Dr. Greg's monograph. It will be sufficient at this point to mention that Dr. Greg shows that some of the 'corrected' readings are restorations of the readings of the copy

for Q, while others are conjectural emendations made by the press reader.<sup>1</sup>

Having made these preliminary remarks, we pass to the problem of the nature of the copy for F.

<sup>1</sup> Q<sub>2</sub> 'is known to have been printed from a copy of the first quarto in which sheets D, F, G, H were in the original, and sheets C (probably), E, K in the corrected, state' (Greg, *Variants*, pp. 188-9). On Q<sub>2</sub> see Daniel's Introduction to Praetorius's facsimile of Q<sub>1</sub>, and M. Doran, *The Text of 'King Lear'*, chapter II. A third quarto was printed by Jane Bell in 1655: it is a reprint of Q<sub>2</sub> — see Daniel's Notice prefixed to Praetorius's facsimile of Q<sub>2</sub> (1885). In seeking a copy-text we are, of course, concerned only with substantive editions: see Greg, *The Editorial Problem*, pp. xiii ff., and McKerrow, *Prolegomena*, p. 8.

## CHAPTER II

### THE COPY FOR F

IN his Introduction to Praetorius's facsimile of Q<sub>1</sub>, pp. xvi-xxi, P. A. Daniel advanced the theory that the F text of *Lear* was printed from a copy of Q<sub>1</sub> (hereafter referred to simply as Q) which had been brought into general agreement with a theatrical manuscript containing a shortened version of the play. This hypothesis, which is upheld by E. K. Chambers<sup>1</sup> and W. W. Greg,<sup>2</sup> is in my opinion sound. The Cambridge editors state that F *Lear* 'was printed from an independent manuscript';<sup>3</sup> and the view that the copy for F was not a printed quarto but a manuscript has been stated recently by Miss Madeleine Doran.<sup>4</sup> Miss Doran's theory is that Q was printed from a Shakespearian autograph manuscript: the copy for F was a transcript of the same manuscript in a revised state.

It is obvious that F is not a simple reprint of Q. Quite apart from the fact that F supplies passages wanting in Q, passages which, except for III ii 79-95, are agreed to be Shakespearian, the two texts differ in great numbers of readings, and very frequently, where they differ, the reading of F is superior to that of Q. Clearly F depends on a source other than Q; and there can be little doubt that that source was a playhouse manuscript, probably a prompt-book.

Q contains certain passages wanting in F. No one doubts that these too are Shakespearian. That is to say, certain passages are *omitted* from F. F lacks approximately 300 lines which are present in Q. Some of the F omissions may be accidental: but most of the lengthier ones have the appearance

<sup>1</sup> *William Shakespeare*, vol. I, p. 465.

<sup>2</sup> *Neophilologus*, vol. XVIII, pp. 241 ff.; *Aspects of Shakespeare* (1933), pp. 139-40, 164-6; *Variants*, pp. 139 ff.

<sup>3</sup> *The Cambridge Shakespeare*, vol. VIII, p. xvi.

<sup>4</sup> *The Text of 'King Lear'* (1931).

of theatrical cuts. They are mainly such passages as an abridger would most readily sacrifice, and some of the excisions leave awkwardnesses in the abridged text which show that it is in fact abridged. Chambers<sup>1</sup> points to F omissions leaving *lacunae* at I iv 137-52, I iv 228-31, IV ii 31-50, V iii 205-22.<sup>2</sup> We may add that the absence of III vi 17-55 from F renders pointless the words 'Then let them Anatomize *Regan*:' which it retains at III vi 74. Chambers suggests that some F omissions may be the result of censorship — I ii 139-45, I iv 137-52, III vi 17-55. 'But', he goes on,<sup>3</sup> 'in the main we probably have to do with ordinary theatrical cutting.' Certain passages which are cut concern the French landing in England — III i 30-42, IV ii 53-9, V i 23-8. One of these, IV ii 53-9, is a passage of recrimination addressed by Goneril to Albany: other such passages of abuse between them are omitted from the same scene at lines 31-50 and 62-9. F omits the whole of IV iii (55 lines): part of this consists of a moving description, given to Kent by a Gentleman, of Cordelia's reaction to the news of her father's misfortunes. F omits two other passages in which characters describe in highly poetic terms the previous behaviour of other characters who are not on the stage — III i 7-15 and V iii 205-22. Again F omits III vii 97-105 and IV vii 86-98: these are two cuts of the same type, viz. of conversations between retainers at the ends of scenes which have been full and intense, and the cut from III vii reduces the number of speaking parts in the scene by two. Another F omission is of III vi 100-13, lines in which Edgar makes sententious general observations drawn from what he has just witnessed: such a passage would be extremely likely to be cut in an abridgment. It seems quite

<sup>1</sup> *William Shakespeare*, vol. I, p. 467.

<sup>2</sup> All references to acts, scenes, and lines in *King Lear* are to the numberings of my own text.

<sup>3</sup> Op. cit. p. 467. Cf. Daniel, Praetorius's facsimile of Q1, p. xvi — 'That the origin of the Fo. text was a manuscript copy of the play preserved in the library of the theatre is obvious; equally obvious is it that it was a shortened version': and Greg, *Variants*, p. 139, where he speaks of 'theatrical cutting' in F.

clear, then, that F shows cutting: Chambers<sup>1</sup> characterizes the cutting as 'not unintelligent', and observes that the cuts 'point, of course, to the use of stage-copy for F'.

In IV vii there are in F indications of adaptation for a cast smaller than that required by Q. In this scene Q requires four actors, Cordelia, Kent, a Doctor, and a Gentleman; in F only three are required, Cordelia, Kent, and a Gentleman. The speeches assigned to the Doctor and the Gentleman in Q are all assigned to the Gentleman in F, despite the fact that at some points the text clearly implies the presence of a physician — e.g. at IV vii 19-20 Cordelia says

Be govern'd by your knowledge, and proceede  
I'th'sway of your owne will:

(Both texts agree in the wording.) The reference to 'knowledge' definitely implies the presence of a medical attendant. Here again, then, we have evidence that the F text depends upon theatrical copy. But there is evidence also, first brought forward by Daniel and amplified by Greg, that F depends directly upon the Q text — upon the actual printed quarto.

As we saw in Chapter I, certain formes in Q exist in an uncorrected and a corrected state. Some of the corrections were taken from the copy for Q, whatever that was, and some were conjectures of the press reader. If we find F agreeing with the version of an uncorrected forme of Q in a corruption which is set right, not by conjecture, in the corrected forme of Q, then we are entitled to conclude that F depends upon a copy of Q which contained that forme in its uncorrected state — unless the corruption is so trivial that we can reasonably postulate the coincidence that two transmitters of the text independently produced an identical corruption.

Daniel noted a case in point at V iii 46-9,<sup>2</sup> a passage

<sup>1</sup> Op. cit. p. 467.

<sup>2</sup> Introduction, Praetorius's facsimile of Q1, p. xix. See also Greg, *Neophilologus*, XVIII, 258; *Aspects*, pp. 164-5; *Variants*, pp. 140-1; *Editorial Problem*, p. 98.

contained in Q in the outer forme of sheet K. The versions are as follows:

F| May equally determine.

*Bast.* Sir, I thought it fit,  
To send the old and miserable King to some retention,  
Whose age had Charmes in it, whose Title more,

Q uncorr.| May equally determine.

*Bast.* Sir I thought it fit,  
To saue the old and miserable King to some retention,  
Whose age has charmes in it, whose title more

Q corr.| May equally determine.

*Bast.* Sir I thought it fit,  
To send the old and miserable King to some retention, and ap-  
Whose age has charmes in it, whose title more, (pointed guard,

F agrees with Q uncorr. in omitting the phrase 'and appointed guard,' and in printing the line and a half 'To send/saue . . . retention,' in a single line-space. The metre shows that something is missing, and the words added in Q corr. exactly fill the metrical gap: Greg says of them that 'it seems impossible to doubt their authenticity'.<sup>1</sup> The Q compositor must have originally overlooked them, and the press reader must have got them from the copy: as Greg says, 'That the press reader invented the half-line to fill a metrical gap is out of the question: he does not do that sort of thing'.<sup>2</sup> Now unless we assume that someone involved in the transmission of F independently overlooked the same words — and this seems completely unlikely — we must suppose that here F depends on a copy of Q in which the outer forme of sheet K was in its uncorrected state.

We have seen that F depends upon a playhouse manuscript and now we see that it depends also upon a printed quarto. The hypothesis indicated is that originally advanced by Daniel and supported by Chambers and Greg, viz. that F was printed from a copy of Q which had been edited to bring it into general

<sup>1</sup> *Variants*, p. 141.

<sup>2</sup> *Ibid.*

agreement with the playhouse manuscript: in this copy of Q the outer forme of sheet K was in its uncorrected state, and for some reason the editor omitted to introduce the words 'and appointed guard,' from the playhouse manuscript into his copy of Q. They must have stood in the playhouse manuscript: otherwise, as we have said, we should have to suppose that the person who wrote out the playhouse manuscript and the Q compositor independently omitted the same phrase — an unsafe assumption. Of course Daniel's hypothesis also postulates that two people, the Q compositor and the F editor, overlooked the phrase: but it is perfectly easy to assume that a person bringing a copy of Q into agreement with a playhouse manuscript might fail to notice an occasional error in Q. That F agrees with the corrected forme of Q in reading 'send' for 'saue' and 'more,' for 'more' is not relevant to this discussion: the F editor may have made these alterations from the playhouse manuscript (along with the alteration of 'has' to 'had' and perhaps of 'Sir' to 'Sir,') and failed to make the other, or he may have made these alterations conjecturally — they are obviously necessary.

Daniel and Greg bring forward evidence that in the copy of Q upon which F depends the inner forme of sheet H also was in its uncorrected state.<sup>1</sup> At IV ii 60 we have the variant 'seemes' (F and Q uncorr.) / 'shewes' (Q corr.); and at IV ii 79 we have the variant 'Iustices' (F and Q uncorr.) / 'Iustisers' (Q corr.). In both cases the readings of Q corr. are superior to those of F and Q uncorr., and it is to be presumed that the Q press reader got them from the copy for Q. In the case of 'seemes' at any rate Q uncorr. gives perfect sense, and the press reader would in all probability have left it alone had it not conflicted with the copy. In these two cases, then, we have evidence that F was printed from an edited copy of Q in which the inner forme of sheet H was in its uncorrected state: the F editor carelessly omitted to correct the two errors.

<sup>1</sup> Daniel, Introduction to Praetorius's facsimile of QI, p. xix; Greg, *Variants*, p. 147.



If we find in F a reading which is a reproduction or conjectural emendation of a reading in a corrected forme of Q, the latter reading being a conjecture of the press reader, we have evidence that F depends upon a copy of Q which contained the relevant forme in its corrected state. Greg adduces a case here,<sup>1</sup> not noted by Daniel. At I iv 340-1 the texts run as follows: (the passage is contained in Q in the outer forme of sheet D).

F | Your are much more at task for want of wisdom,  
Then prai'sd for harmefull mildnesse.

Q uncorr. | y'are much more alapt want of wisdom, then  
praise or harmfull mildnes.

Q corr. | y'are much more attaskt for want of wisdom,  
then praise for harmfull mildnes.

As Greg points out, the copy for Q must have had 'ataxt': the compositor, struggling hard with copy difficult to read, made of it the nonsensical 'alapt'. 'Attaskt', not the reading of the copy for Q, must owe its form to the Q press reader: and the F 'at task' must be an emendation of 'attaskt' — 'at task' is, as Greg points out, open to suspicion. Apart from the fact that the phrase 'at task for' is nowhere else recorded (neither are 'ataxt' and 'attaskt') we should, as Greg says, 'certainly expect a past participle to balance "praised", as we find in both states of the quarto'.<sup>2</sup> We must suppose that F was set up from a copy of Q in which the outer forme of sheet D was in its corrected state, and that for some reason, perhaps illegibility in the playhouse manuscript, the person who prepared the copy for F conjecturally emended the 'attaskt' which he found in his quarto.

We saw on p. 7 that Miss Doran maintains in her *Text of 'King Lear'* that Q was printed from a Shakespearian auto-

<sup>1</sup> *Neophilologus*, XVIII, 258; *Variants*, pp. 141-2, 153-5; *Editorial Problems*, pp. 98-9.

<sup>2</sup> *Variants*, p. 154.

graph manuscript and F from a transcript of the same manuscript in a later state.<sup>1</sup> But the variant we have just considered cannot be explained on this hypothesis. The copy for Q read 'ataxt': F's 'at task' cannot be derived from this, but must be derived from the 'attaskt' of Q corr. — a reading which owes its existence solely to the Q press reader. Surely Dr. Greg has vindicated Daniel's hypothesis, and Miss Doran's is disproved.

Daniel cites various other passages in support of his contention that F was printed from an edited copy of Q. A few of these are referred to later in this chapter; the rest are referred to in the Notes at the end of the work. In addition to common verbal corruptions, we have in Q and F cases of common error in punctuation and line-division. There are cases of common corruption in Q and F which Daniel does not cite. On the other hand, in some cases in which he holds that F has a corrupt reading derived from Q, F may not be corrupt at all: but this does not alter the fact that his theory of the relationship between F and Q is sound.<sup>2</sup>

I know of no argument which invalidates the hypothesis of Daniel, Chambers, and Greg as regards the nature of the copy for F. Attempting to prove that F was set up from manuscript copy Miss Doran points out<sup>3</sup> that F contains certain corruptions which appear to be the result of the misreading of handwriting at points where Q has the true readings. To take one striking example, at II ii 72 Q reads 'Reneag, affirme' while F has 'Reuenge, affirme'. The sense of the passage tells us that

<sup>1</sup> It must be pointed out that in a review of Greg's *Variants in The Review of English Studies*, vol. XVII (1941), pp. 468 ff., Miss Doran says (p. 474): 'The status of the quarto needs re-examination. My own position, stated in 1931, that it represents Shakespeare's much-revised autograph, now appears to me dubious.'

<sup>2</sup> In connection with the foregoing paragraph the reader is referred to the Notes on the following: I i 54, I i 95, I i 126, I i 281-3, I ii 21, I ii 127, I iv 171, I iv 191-2, 195, I iv 211-2, I v 44-5, II i 14, II i 56-7, II ii 43-4, II ii 69, II ii 167-8, II iv 54, II iv 97, II iv 286, III iv 142-3, III vi 67, III vii 9, III vii 43-4, IV i 2, IV ii 28, 29, IV iv 9-10, IV vi 57, IV vi 158-61, 162-70, IV vi 184, IV vii 49, V ii 11, V iii 122-3, V iii 160-1, V iii 290.

<sup>3</sup> *Text of 'King Lear'*, pp. 91-5.

Q is right and F wrong. Miss Doran points out that '*Reuenge*' has every appearance of being a misreading of *reneag*,<sup>1</sup> and she argues thus: 'If a compositor had a correctly printed word before him, why should he set an incorrect word whose form in Elizabethan handwriting resembles the written form of the correct word? He might of course misread words in the additional or corrected portions written by hand on the printed text, but since the corrector would not have written *reneag*, for example, above the correctly printed word *reneag*, the compositor could get the misreading *reuenge* only from a manuscript. There are half a dozen or more errors in the folio which could have arisen in no other way . . .'<sup>2</sup> Dr. Greg points out that the error may not be graphic. As an example of an alternative possibility he says,<sup>3</sup> 'Suppose that the Folio compositor, intending to set "*Reneag*", accidentally through foul-case substituted a *u* for the *n*; he would produce the word "*Reueag*", which the proof-reader would inevitably "correct" to "*Reuenge*".' On the other hand, allowing that the error is graphic (as I think it very probably is), we can explain it perfectly well in accordance with the theory that F was printed from an edited copy of Q: the editor saw '*Reneag*' in his copy of Q, compared it with the playhouse manuscript, misread '*Reneag*' there as '*Reueng*', scored through '*Reneag*' in Q, and substituted '*Reuenge*' clearly written, which the compositor then set up.<sup>4</sup> Miss Doran ignores this latter possibility, and this completely vitiates her argument in this and other similar cases. By this theory we could explain even absurd readings in F which are apparently graphic errors, Q containing the true readings.

It may be suggested that F was printed from a manuscript and that at certain points either the person who copied out this manuscript or the F compositor consulted a copy of Q and accepted a corruption from it or tinkered with a corruption in it and so produced another corruption. But the probabilities are against this. Sometimes an error in F seems to allow us to

<sup>1</sup> *Text of 'King Lear'*, p. 92.

<sup>2</sup> *Ibid.* p. 91.

<sup>3</sup> *Neophilologus*, XVIII, p. 260.

<sup>4</sup> *Ibid.* p. 261.

glimpse a line of Q edited according to Daniel's hypothesis. At I i 109 we have 'mistresse' in Q and 'miseries' in F. The sense of the passage requires 'mysteries', which is found in F2. Daniel comments:<sup>1</sup> 'I suppose the scribe preparing the Qo. for the Fo. edition struck out the end of this word ['mistresse'] and inserted *eries* in the margin; perhaps the stroke of his pen included the *t*, or the printer thought it did, and so, instead of *misteries*, *miseries* got into the Fo.' Miss Doran,<sup>2</sup> believing that Q and F derive from the same manuscript, holds that in this manuscript the word was badly written, and that both the Q compositor and the transcriber of the copy for F 'made of it what they could'. But it seems odd that, looking at the same word in the same manuscript, one transmitter should be able to make out the 't' but not the 'eries' while another did not make out the 't' but succeeded with the 'eries'. Daniel's explanation seems very much safer. Again, at II ii 102 Q has 'flitkering' and F 'flicking'. The word required is 'flickering', or rather, for metrical reasons, 'flickring'. It would seem that the person who edited Q for F stroked out the 't' and substituted a 'c', and then struck out the 'e'. Perhaps his pen-stroke through the 'e' accidentally covered the 'r' also, or the compositor thought it did, so that he set up 'flicking'.<sup>3</sup> Again, at III iv 61 the two texts run —

Q | What, his daughters brought him to this passe,

F | Ha's his Daughters brought him to this passe?

(Ff. 2-3 Has . . . ; F4 Have . . .). Theobald reads 'What, have his . . .'. There is no justification for substituting 'have' for 'ha's', but I think that we must agree with Theobald in conflating. The line sounds clumsy in both Q and F. Miss Doran<sup>4</sup> holds that Shakespeare may have originally written the line as it appears in Q: when Q was printed from his manuscript (on her theory) the line stood so: in the transcript of the same manuscript which served as copy for F, 'ha's' may have

<sup>1</sup> Praetorius's facsimile of Q1, p. xx.

<sup>2</sup> Op. cit. p. 98.

<sup>3</sup> Cf. Daniel, op. cit. p. xx.

<sup>4</sup> Op. cit. p. 99.

been added 'to smooth out the line', and the F compositor may have wrongly taken it as a substitution for 'What,'. But I cannot think that Shakespeare originally wrote the line as it appears in Q: as I have said, it is clumsy, and surely 'What,' implies a question. There seems little doubt that Q accidentally omits the word 'has' or 'haue'. Are we to suppose that someone connected with the transmission of F independently omitted 'What,'? This would be unsafe — too great a coincidence to be probable. Alternatively to her suggestion above, Miss Doran thinks that 'Ha's' may actually have been intended in the revision as a substitution for 'What,', and that F is not wrong at all. But again, as I have said, the rhythm of the F line sounds awkward to me. Daniel's theory accounts much better for the state of affairs with which we are dealing: the F editor, altering Q, inserted 'ha's' after 'What,', and the F compositor understood it as a substitution for 'What,'.<sup>1</sup> If it were suggested in connection with the two earlier cases that the F 'miseries' and 'flicking' each show simply the accidental omission of a single letter and that these errors have nothing at all to do with the printed pages of Q, I should reply that at any rate it seems to me in the highest degree improbable that, Q having accidentally omitted 'ha's', the F compositor should supply it and accidentally and independently omit the preceding word with no copy of Q in sight. Surely in all three cases just examined we can glimpse behind F an *edited* Q: and so we dispose of the idea that F was printed from a manuscript and that the person who wrote out this manuscript, or the F compositor, occasionally consulted a quarto and appropriated errors or tinkered with errors producing new ones.

Miss Doran suggests<sup>2</sup> that the editing of a copy of Q by hand would be an awkward and laborious task, and would result in extremely difficult copy for the F compositor. On the contrary, having edited specimen pages in this way, I believe that Greg is justified in his confidence that he 'could correct any page of the Quarto so as to serve as copy for the Folio

<sup>1</sup> See Greg, *Aspects of Shakespeare*, p. 139.

<sup>2</sup> Op. cit. pp. 89-90.

without making it in the least illegible or even difficult for the printer'.<sup>1</sup>

I have no doubt, then, that F was printed from a copy of Q which had been brought by an editor into general agreement with a playhouse manuscript (and what is more likely than that this playhouse manuscript was the prompt-book in use by the King's Men at the time when the copy for F was being prepared?). We have seen that sometimes the editor allowed an error in his quarto to stand, and sometimes he tinkered with an error, producing a fresh error. Furthermore, there seems reason to suppose that sometimes he substituted more familiar words for less familiar ones in Q which we must believe to be genuine. Thus at II i 7-8 Q refers to 'eare-bussing arguments' while F has 'ear-kissing arguments': at III vii 56 Q reads 'rash' and F 'sticke', and only five lines later we find F with 'sterne' for the Q 'dearne'. It is possible that 'bussing' is a misreading of 'kissing', with 'k' misread as 'b' (cf. IV i 37, where Q has 'bitt', F 'kill') and a minim error. But 'rash' could not possibly be a misreading of 'sticke' and we must surely accept 'rash' as the Shakespearian word—it is much more forceful and effective than the F reading: in F we probably have editorial replacement of a difficult word by an easier one. Greg notes other very interesting possible cases of the same thing.<sup>2</sup>

The provenance of the F text being known, we can now proceed to inquire into the nature of the Q text. But a word of warning is necessary. From what has been said in this chapter it will be apparent that, as Greg says,<sup>3</sup> 'where our two authorities differ we have better warrant for the text than where they agree'. Greg proceeds: 'For where the folio differs from the quarto its readings — E. & O. E., i.e. misprints and other textual accidents apart — must be derived from the authoritative playhouse manuscript, whereas where the two agree we can never be certain that the folio has not carelessly reproduced

<sup>1</sup> *Neophilologus*, XVIII, 260.

<sup>2</sup> See *Editorial Problem*, pp. 99-100; *Variants*, pp. 155-6, 165-7.

<sup>3</sup> *Variants*, p. 187.

an error of the quarto.' In comparing Q with F in order to discover the nature of the transmission of Q we can be more sure that we are comparing Q with the genuine text when they differ than when they agree. But even when they differ we cannot assume without question that F gives us what Shakespeare wrote. We have to reckon with the 'misprints and other textual accidents' mentioned by Greg. Some are obvious: but where an F reading differs from that of Q the F reading may be corrupt and it may not be possible for us to detect the corruption. Consider the various agents who may have introduced alterations into Shakespeare's text: (1) the person who made up the prompt-book (whom for convenience we may designate Scribe P): the prompt-book was presumably a transcript of Shakespeare's autograph manuscript, and, apart from intentional alterations such as abridgment and reduction of the number of actors required, Scribe P may have introduced errors in copying: furthermore the prompt-book in use in 1622 may not have been in the same state as that in use when the play was first produced — it may even have been a later transcript of the original prompt-book: (2) the person who edited a copy of Q to serve as copy for F (whom we may call Scribe E): apart from leaving Q errors unaltered, this person emended Q errors conjecturally, sophisticated Q readings, and may have misread the prompt-book and made wrong alterations in Q in good faith: (3) the F compositor and proof-reader may have introduced errors. All this sounds discouraging: as Professor Dover Wilson says, F *Lear* 'does not . . . bring us within sight of a Shakespearian manuscript'.<sup>1</sup> We must proceed on the following principle: although there is a risk of error, we must at any given point assume that F has, through all the stages of its transmission, preserved Shakespeare's text, unless we can discover grounds for supposing that the contrary is certain or probable. Wherever in this study we compare Q with F and stigmatize Q as corrupt, it should be understood that no reason has been found to doubt the authenticity of the F text at that point.

<sup>1</sup> Introduction to facsimile of F1 *King Lear* (Faber & Faber).

Cen.

## CHAPTER III

### THE COPY FOR Q

(i)

#### Q A REPORTED TEXT

**I**N 1879 the theory was advanced by Alexander Schmidt<sup>1</sup> that the text given in the first quarto of *King Lear* is a reported text, taken down in shorthand during performance. F. G. Fleay<sup>2</sup> pronounced the quarto a 'scandalously incorrect and surreptitious copy'. In his Introduction to Praetorius's facsimile of Q<sub>1</sub>, p. v, P. A. Daniel wrote: 'Under what circumstances Q<sub>1</sub> got to press, whether with or without any participation or authorization on the part of the poet or of the players is unknown; it most probably was a surreptitious edition'. Schmidt, in common with many in his day, regarded all the Shakespearian quartos published before 1623 as 'stolne and surreptitious copies'. Present-day critics, on the other hand, accept Dr. A. W. Pollard's contention that the phrase 'stolne and surreptitious' applies only to a limited number of them. Pollard's *Shakespeare Folios and Quartos* (1909), and his later publications on the same lines, of fundamental importance to modern Shakespearian textual study, represent pioneer work, and adjustments are required in some details. Pollard classified Q *Lear* as a 'good' quarto, and stated that 'Save for the mistakes in the uncorrected sheets the text is satisfactory'.<sup>3</sup> He did not classify it with the quartos of *Henry V* and *The Merry Wives of Windsor* and the first quartos of *Romeo and Juliet* and *Hamlet*. It is no wonder that he did not do so, for, quite apart from the fact that there is

<sup>1</sup> *Zur Textkritik des 'King Lear'* (1879). See H. H. Furness's *New Variorum Edition of King Lear* (1880), pp. 367-70.

<sup>2</sup> *Robinson's Epitome of Literature*, Aug. 1, 1879, pp. 119-20.

<sup>3</sup> *Shakespeare Folios and Quartos*, p. 76.



nothing irregular about its entry in the *Stationers' Register*,<sup>1</sup> *Q Lear* gives a text of quite a different standard from that of any of these considered as a whole. Yet many scholars do not find it satisfactory. E. K. Chambers says:<sup>2</sup> 'I think that the characteristics of *Q* point to a reported text. It is, of course, a much better version than the bad Quartos of 2, 3 *Henry VI*, *Romeo and Juliet*, *Henry V*, *Merry Wives*, and *Hamlet* . . . Possibly it was produced by shorthand and not memorization.' W. W. Greg<sup>3</sup> argues strongly that it is a reported text, and likewise suggests stenographic transmission. J. Q. Adams<sup>4</sup> argues that it was transmitted by means of Timothy Bright's system of Charactery, the textbook of which was published in 1588.

Miss Doran, in her book already referred to, rejects the view that *Q Lear* gives a reported text. She argues that it was set up from Shakespeare's original autograph manuscript, and that this manuscript was untidy, containing much marginal addition and presenting the compositor with difficult copy. As we have seen, she argues also that *F* was printed from a transcript of the autograph, and she holds that this transcript was abridged and revised by Shakespeare. Again, in the Preface to the *New Temple* edition of the play (1935), M. R. Ridley says (p. xi): 'I can see no sufficient reason to assume that the Folio, immeasurably superior though it is from the typographical point of view, can be given the authority of an independent and superior text.' Concerning the relationship between the two, he says: 'My own guess would be that *F* was set from a better transcript of a common original than that which was available

<sup>1</sup> It was entered in 1607. The entry runs: '26 Novembris. Nathanael Butter John Busby. Entred for their Copie under thandes of Sir George Buck knight and Thwardens A booke called. Master William Shakespeare his historye of Kinge Lear, as yt was played before the Kinges maiestie at Whitehall vppon Sainct Stephens night at Christmas Last, by his maiesties servantes playinge vsually at the Globe upon the Banksyde vjd' (Arber, iii, 366).

<sup>2</sup> *William Shakespeare*, I, 465.

<sup>3</sup> *Neophilologus*, XVIII, 241-62; *Library*, XVII (1936-7), 172-83; *Vaffiants*, p. 138; *Editorial Problem*, pp. 88-101.

<sup>4</sup> *Modern Philology*, XXXIII (1935-6), 139 ff.

for Q.' This view is to some extent similar to that of Miss Doran, but Ridley's words imply that Q was set, not from Shakespeare's autograph manuscript, but from a transcript of it: and he does not appear to envisage a Shakespearian revision between Q and F, as Miss Doran does. He goes so far as to base his own text on Q: 'wherever', he says (p. xii), 'the Quarto appears to give tolerable sense it has been allowed to stand, even at the cost of incomplete lines and other roughnesses. Where the Quarto appeared hopeless readings have been admitted from the Folio or from later editors . . . but the licence has been used as sparingly as possible'. This procedure makes the *New Temple* edition unique.

I believe that the Q text is a reported text — that is, that at some stage its transmission was memorial. Now the F text is as we have seen an abridgment — F lacks some 300 lines found in Q. If we call the full play, of which F is an abridgment, 'x', then in my opinion the Q text is a reported version of 'x' or of an abridgment of 'x' distinct from the F abridgment (Q lacks some 100 lines found in F). I do not believe that Q represents a Shakespearian first draft and F a Shakespearian revision.<sup>1</sup> Thus in passages common to Q and F we may say for convenience that the Q text is a report of the F text (apart from alterations or corruptions introduced into F by Scribe P, Scribe E, the compositor, or the proof-reader). As we consider the evidence pointing to the conclusion that the Q text is a report we shall bear in mind the theory that Q represents a first draft and F a revision, and we shall argue against it.

We now proceed to this evidence which indicates that the Q text is a report.<sup>2</sup> To give us a starting point there are within the first three pages of the text in Q two passages each of which

<sup>1</sup> Unless Shakespeare was concerned in the cutting which produced the F abridgment. But even if he was (and he may not have been) it cannot in my opinion be maintained that he made any revisions apart from the cutting.

<sup>2</sup> Some of the evidence is referred to by Greg in *Neophilologus*, XVIII, pp. 252-7, and *Editorial Problem*, pp. 90-3. But I propose to undertake a fuller survey.

shows a textual breakdown of such a nature that in my opinion only the theory of memorial transmission can explain it. Conditions in these passages resemble conditions in the undoubtedly reported Shakespearian texts. The first is at I i 35-53, where the two texts run as follows:

Q| *Lear*. Meane time we will expresse our darker purposes,  
 The map there; know we haue diuided  
 In three, our kingdome; and tis our first intent,  
 To shake all cares and busines of our state,  
 Confirming them on yonger yeares,  
 The two great Princes *France* and *Burgundy*,  
 Great ryuals in our youngest daughters loue,  
 Long in our Court haue made their amorous sojourne,  
 And here are to be answerd, tell me my daughters,  
 Which of you shall we say doth loue vs most,  
 That we our largest bountie may extend,  
 Where merit doth most challenge it,  
*Gonorill* our eldest borne, speake first?

F| *Lear*. Meane time we shal expresse our darker purpose. 35  
 Giue me the Map there. Know, that we haue diuided  
 In three our Kingdome: and 'tis our fast intent,  
 To shake all Cares and Businesse from our Age,  
 Conferring them on yonger strengths, while we  
 Vnburthen'd crawle toward death. Our son of *Cornwal*, 40  
 And you our no lesse louing Sonne of *Albany*,  
 We haue this houre a constant will to publish  
 Our daughters seuerall Dowes, that future strife  
 May be preuented now. The Princes, *France & Burgundy*,  
 Great Riuals in our yongest daughters loue, 45  
 Long in our Court, haue made their amorous sojourne,  
 And heere are to be answer'd. Tell me my daughters  
 (Since now we will diuest vs both of Rule,  
 Interest of Territory, Cares of State)  
 Which of you shall we say doth loue vs most, 50  
 That we, our largest bountie may extend  
 Where Nature doth with merit challenge. *Gonerill*,  
 Our eldest borne, speake first.

Q lacks the passage 'while we . . . preuented now.' (39-44). Did Shakespeare originally write the speech without these lines, and did he add them in the course of a revision? I think

## THE COPY FOR Q

that we can be confident that the answer is in the negative. The repetition of the word 'great' in Q lines 44 and 45 is very clumsy, and I should not like to attribute it to Shakespeare even in a first draft. It seems probable that the words 'two great' have been added to Q line 44 in order partially to regularize metrical irregularity brought about by an omission. Now if we take it that 'while we . . . preuented now.' formed part of the speech from the outset, we shall undoubtedly feel that in line 39 'strengths' is Shakespearian and 'yeares' not, for there is an obvious connection between 'strengths' and 'Vnburthen'd' which there would not be between 'yeares' and 'Vnburthen'd'. It will be much safer to regard Q's 'yeares' as a corruption than as a Shakespearian 'first shot'. And just as there is a connection between 'strengths' and 'Vnburthen'd', so in lines 38-9 in F there is a connection between 'Age' and 'yonger': reading 'of our state' instead of 'from our Age', Q misses an antithesis which I cannot but believe was in Shakespeare's mind when he wrote the speech once and for all. The succession of pointed contrasts, 'Age' — 'yonger', 'strengths' — 'Vnburthen'd', is surely the very original fabric of the passage, broken down and decayed in Q. And it is not difficult to suggest how the point-destroying reading 'of our state' found its way into Q line 38. I suggest that lines 48-9 were in existence when the copy for Q came into being, and that the corrupting agent has mixed up line 38, as it appears in F, with line 49, which, with the preceding line, appears only in F. F lines 38 and 49 would be easy to confuse in the memory: apart from the similarity of content, the word 'Cares', occurring in both, is a link between them. The confusion would seem to be certainly memorial: Q mixes up lines 38 and 49 so thoroughly that an error of the eye on the part of a scribe or compositor is quite out of the question. I suggest, then, that 'of our state' is a memorial anticipation; and further, I suggest that Q's 'Confirming' in line 39 is also a memorial anticipation: compare line 137 of the same scene, where 'confirme' is used in both texts in a passage also dealing with the division of the kingdom,

a passage which might therefore be confused memorially with this one. The same variant, Q 'confirm'd', F 'conferr'd', occurs in line 81: we have the same anticipation twice. Admittedly Q's 'Confirming' does not give positive indications of being corrupt as 'of our state' does — no loss of point is involved. But nothing is more likely than that in the immediate vicinity of one anticipation we should have another.

Was the passage 'while we . . . preuented now.' omitted from the text reproduced by Q deliberately for the sake of abridgment? This is most unlikely. An abridger might cut out the passage and patch up 'The Princes, *France & Burgundy*,' but, even though 'Vnburthen'd' was now lacking, I cannot think that he would deliberately change 'strengths' to 'yeares' (which is a much poorer reading anyhow). And so we have this state of affairs: the omission ('while we . . . preuented now.') is immediately preceded by a metrically defective line containing a weak substitution and a probable textual anticipation, and that in turn is preceded by a line containing another, almost certain, textual anticipation which blunts the point of the passage. The most reasonable hypothesis seems to me to be that we are dealing with a memory which becomes very shaky at line 38 and fails altogether in the course of line 39. We are surely not dealing with a negligent scribe relying on his memory, his eye temporarily off his copy, but with someone in desperate difficulties with nothing but the straw of a failing memory to clutch at. We may reasonably attribute Q's omission of lines 48-9 to his bad memory. We sometimes find in undoubtedly reported texts that a passage is anticipated which is altogether absent from its rightful place. An abridger would gain little by cutting lines 48-9, and since defective memorial transmission is indicated ten lines earlier it is safer to lay the absence of lines 48-9 to its charge than to attribute it to negligence on the part of the compositor.

In the last line but one of the speech Q has another reading which we can confidently declare to be non-Shakespearian. Q has 'Where merit doth most challenge it', and F 'Where

Nature doth with merit challenge'. The word 'Nature' here is of vital importance: by asking which of his three daughters loves him most Lear is trying to discover in which of them natural affection, the feelings binding kindred together, in a word, Nature, is strongest. 'Nature' may be said to be a key word in this play: it is about 'Nature'. And here is the word, in a most apt context, in a context which indeed calls for it, as the climax of Lear's first major speech. I have no doubt that this represents Shakespeare's intention from the beginning, and that in line 52 the quarto is corrupt. The conclusion of the speech is wrecked. It might be suggested that the line in Q represents an attempt by a transmitter to 'correct' a line which he did not understand; but in view of conditions earlier in the speech, transmission by a defective memory seems a much likelier explanation.

The second passage is at I i 74-94. The two versions are as follows:

- Q| And find I am alone felicitate, in your deere highnes loue.  
*Cord.* Then poore *Cord.* & yet not so, since I am sure  
 My loues more richer then my tongue.  
*Lear.* To thee and thine hereditarie euer  
 Remaine this ample third of our faire kingdome,  
 No lesse in space, validity, and pleasure,  
 Then that confirm'd on *Gonorill*, but now our ioy,  
 Although the last, not least in our deere loue,  
 What can you say to win a third, more opulent  
 Then your sisters.  
*Cord.* Nothing my Lord. (againie.  
*Lear.* How, nothing can come of nothing, speake  
*Cord.* Vnhappie that I am, I cannot heaue my heart into my mouth,  
 I loue your Maiestie according to my bond, nor more nor lesse.  
*Lear.* Goe to, goe to, mend your speech a little,  
 Least it may mar your fortunes.
- F| And finde I am alone felicitate  
 In your deere Highnesse loue.  
*Cor.* Then poore *Cordelia*,  
 And yet not so, since I am sure my loue's  
 More ponderous then my tongue.

- Lear.* To thee, and thine hereditarie euer,  
 Remaine this ample third of our faire Kingdome,  
 No lesse in space, validitie, and pleasure 80  
 Then that conferr'd on *Gonerill*. Now our Ioy,  
 Although our last and least; to whose yong loue,  
 The Vines of France, and Milke of Burgundie,  
 Striue to be interest. What can you say, to draw  
 A third, more opilent then your Sisters? speake. 85
- Cor.* Nothing my Lord.
- Lear.* Nothing?
- Cor.* Nothing.
- Lear.* Nothing will come of nothing, speake againe.
- Cor.* Vnhappie that I am, I cannot heaue 90  
 My heart into my mouth: I loue your Maiesty  
 According to my bond, no more nor lesse.
- Lear.* How, how *Cordelia*? Mend your speech a little,  
 Least you may marre your Fortunes.

Let us begin with line 89. In the first place Q has a preliminary extra-metrical ejaculation ('How'), and in the second place Q has 'can' instead of the F 'will'. In connection with the latter point it is significant that at I iv 130 we have an almost identical line, in which 'can' is used in both texts: the Fool asks Lear whether he can make no use of nothing, and Lear replies

- Q| Why no boy, nothing can be made out of nothing.  
 F| Why no Boy,  
 Nothing can be made out of nothing.

'Can' is appropriate here, for Lear is stating a general truth; but at I i 89 it is 'will' which is appropriate, for Lear is thinking of the immediate result of Cordelia's words. I do not believe that at I i 89 Shakespeare wrote 'can' in a first draft and subsequently altered it to 'will': for 'will' surely expresses the point of the passage as initially conceived. One would have no difficulty in postulating a simple scribal or compositorial substitution here in Q, and 'can' occurs in both texts in line 84; but the versions of the two texts at I iv 130 make the theory of

memorial anticipation more likely. This anticipation might be attributed to a scribe working with his eye off his copy — a scribe who knew the play and was prone to confuse similar passages. But the Q line comes almost immediately after a patch of corruption far too serious to warrant that explanation.

The passage from 'The Vines' to 'interest' is lacking in Q, and the line immediately preceding this is considerably different in the two texts. I do not think it likely that the line and a half wanting in Q was excised by an abridger who patched up line 82 in consequence, substituting 'in our deere loue' for 'to whose yong loue'. An abridger would not gain sufficient from such a short omission to justify his trouble in adapting line 82. Did Shakespeare first write the passage without line 83 and the first part of line 84, and did he subsequently add these, altering line 82 at the same time? I think that the metre of Q is an objection to this: in Q the words 'What can you say to win' form a metrically defective line, and sound clumsy. I cannot see why Shakespeare should be held guilty of metrical incompetence even in a first draft. The most reasonable view seems to me that the speech originally included the piece omitted from Q, and that its omission from Q is the result of defective transmission. And if so, it follows that Q's 'in our deere loue' is a perversion, since the omitted words cannot coherently follow that phrase. It seems clear that in Q 'not least in our deere loue' is intended as a single connected phrase, and since 'in our deere loue' is a perversion one may well regard 'not least' with suspicion. The Globe editors and others conflate Q and F in line 82 and read

Now, our joy,

Although the last, not least; to whose young love, etc.

But in my opinion Q's 'the last, not least' is in itself a much inferior reading to that of F. In the latter the double contrast with 'last' and 'least' isolates 'our Ioy', and, throwing greater emphasis upon it, makes it more effective. And it is a very important word in the context. Although Cordelia is the



youngest daughter and the smallest and 'the least royal in [her] presence', as White puts it,<sup>1</sup> she is her father's joy, his darling. The words 'last, not least' were a common phraseological formula in Shakespeare's day.<sup>2</sup> While this has induced some editors to accept it here, it may well strengthen our suspicion of it. The Q version is commonplace, that of F is not. Schmidt points out<sup>3</sup> that in *Julius Caesar* III i 189 we have 'Though last, not least in love', and he suggests corruption in Q *Lear* I i 82 by association with this. But, since the phrase 'last, not least' was commonplace, perhaps we need only compare the Q line under discussion with line 75 of the same scene where we have

Q|in your deere highnes loue.

F|In your deere Highnesse loue.

It seems to me that I i 78-85 was in the Q version memorially transmitted, that the person responsible forgot line 83 and the first half of line 84, that he remembered line 82 only vaguely, and that he pieced together his fragmentary recollection of line 82 and a phrase taken from line 75, producing a line of his own agreeing with a commonplace verbal formula and rendering the passage rather colourless. If he remembered also something of I i 151 —

Q|thy yongest daughter does not loue thee least,

F|Thy yongest Daughter do's not loue thee least,

he might, inverting the subject and object, be all the more likely to corrupt Q I i 82 in the manner described. The theory of defective memorial transmission is the only one which to my mind will account for the havoc wrought upon lines 81-4 in the quarto.

In I i 77 we have the variant Q 'more richer', F 'More

<sup>1</sup> See Furness, *New Variorum* edition of *Lear*, p. 14.

<sup>2</sup> Cf. Malone, cited in Furness, op. cit. p. 14.

<sup>3</sup> See Furness, op. cit. p. 15.

ponderous'. At first sight Q seems preferable here, since 'richer' forms a more obvious antithesis to 'poore' than 'ponderous' does. Many editions, including the Globe, read 'more richer'. It is even possible to suggest a reason why Scribe E, or some other person involved in the transmission of the F text, should have altered 'more richer'. The double comparative and superlative are well known in Shakespeare, but Scribe E may not have liked them. So it might be argued: and Wright suggests<sup>1</sup> that the F 'More ponderous' 'has the appearance of being a player's correction to avoid a piece of imaginary bad grammar'. At I i 215 F has 'The best, the deerest', while Q has 'most best, most deerest'. But, as we shall see, Q may be corrupt there. And not only is there a double comparative in F as well as Q at I i 210 ('more worthier'), but at III ii 64 Scribe E has actually substituted 'More harder then' (F) for the Q 'More hard then is'. In view of this we surely cannot hold that Scribe E (or Wright's 'player') altered 'more richer' to 'More ponderous' in I i 77 for grammatical reasons. In any case, 'ponderous' is not a word which I can imagine as readily occurring to Scribe E — I should think that if he really had not liked the double comparative he would have been more likely to alter the line to 'More rich then is my tongue'. 'Ponderous' seems to me a more effective reading, and I believe that Schmidt is right when he says:<sup>2</sup> '*Light* was the usual term applied to a wanton, frivolous, and fickle love; "light o' love" was a proverbial expression. But the opposite of this, *heavy*, could not be here employed, because that means uniformly, in a moral sense, melancholy, sad; nor is *weighty* any better; therefore Shakespeare chose "ponderous".' I agree with this, except that I do not think it need be supposed that Shakespeare chose 'ponderous' after a process of elimination of other words. Again I suggest that in Q we have an anticipation. The person responsible probably associated this passage with two others. In this passage we have the words 'poore' and 'tongue': compare the following later passages —

<sup>1</sup> See Furness, op. cit. p. 13.

<sup>2</sup> Ibid.

- I i 249 F| Fairest *Cordelia*, that art most rich being poore,  
 Q| Fairest *Cordelia* that art most rich being poore,  
 I i 229 F| But euen for want of that, for which I am richer,  
 A still soliciting eye, and such a tongue,  
 That I am glad I haue not,  
 Q| But euen for want of that, for which I am rich,  
 A still soliciting eye, and such a tongue,  
 As I am glad I haue not.

I suggest that 'more richer' is found in Q at I i 77 as an antithesis to 'poore' not because Shakespeare wrote it — I do not think he did — but because that antithesis, though with superlative instead of comparative, occurs at I i 249, where Shakespeare did write it.

Now at I i 82 we were certainly not dealing with the work of a negligent scribe prone to take his eye off his copy occasionally and rely on the guidance of an imperfect memory. There we were surely dealing with a struggling memory, the memory of someone who had no documentary assistance to turn to: it stumbled at line 82 and fell down altogether in the omission of line 83 and the first part of line 84. The person responsible has been defeated in this way twice within two pages of the quarto, at I i 39 and I i 82, and, interestingly enough, in both passages he has substituted 'confirm' for 'confer', probably through anticipation of I i 137 (this suggesting that we are dealing with the same transmitter at both points).

Now the reading 'more richer' in Q I i 77 would in itself admit of explanation by the formula of the anticipating scribe; but since Q I i 82 indicates reporting, the condition of I i 77 is most reasonably to be explained as due to reporting. And so are other readings in the passage with which we are dealing — readings consistent with that method of transmission. These other readings are — the connective 'but' in line 81, the weaker synonym 'win' for 'draw' in line 84, the extra-metrical 'How' in line 89 (perhaps an anticipation of 'How, how' in F line 93), and 'Goe to, goe to' for 'How, how *Cordelia*?' in line 93 itself. 'Goe to, goe to,' occurs again in Q at I i 232, where metrical considerations suggest that it is an interpolation.

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We have analysed Q I i 35-53 and I i 74-94 and found evidence of reporting in both passages. In the twenty-line passage lying between these two there are three lines in Q which are consistent with the theory of reporting; and one of them seems to me itself strongly to suggest reporting. At the end of line 67 Q has an imperative 'speake?' which is absent from F; but at the end of line 85 F has an imperative 'speake.' which is absent from Q. Memorial transference seems very likely in Q: both of the lines cited occur at the ends of speeches in each of which Lear questions one of his daughters about the extent of her love for him — they might easily be confused in the memory. Secondly, line 68 runs thus in the two texts:

Q| Sir I am made of the selfe same mettall that my sister is,  
F| I am made of that selfe-mettle as my Sister,.

Here the Q version is clumsy, that of F compact and firm. I should not like to think that in a first draft Shakespeare perpetrated such an awkward line as that of Q: and I think it is thoroughly corrupt. And the corruption is memorial. The initial 'Sir' is probably derived from I i 54, where both texts have it at the beginning of the line. With Q's 'the selfe same' compare the two versions of II ii 133 —

Q| This is a fellow of the selfe same nature,  
Our sister speake of,  
F| This is a Fellow of the selfe same colour,  
Our Sister speakes of.

Again we have an anticipation in Q: I i 68 and II ii 133 are linked by the word 'sister', and 'the selfe same' in II ii 133 is anticipated at I i 68. To make the matter a little more complex, I suggest that in II ii 133 itself Q contains memorial corruption. The word 'nature' is much weaker there than 'colour', which is surely the Shakespearian word. But at II ii 92 we have the words 'his nature' in both texts, the 'his' referring to the 'fellow' spoken of in II ii 133. So Q I i 68 anticipates II ii 133, and in Q II ii 133 we have a reminiscence of II ii 92.

But we have not yet finished with Q I i 68. Instead of 'as my Sister' Q has 'that my sister is': here we have textual expansion, which is found in reported texts though it need not of itself indicate reporting: and we have it again in the third of the Q lines to which we referred — I i 54 begins in F 'Sir, I loue you' and in Q 'Sir I do loue you'. In both cases the expansion results in an objectionable stotting movement. I should not like to explain Q I i 68 by the formula of the anticipating scribe, for it seems to me that there is too much corruption in the line: reporting seems to me a much likelier explanation.

The stretch of text extending from I i 35 to I i 94 is packed full of memorial corruption in Q: the corruption is too frequent and in places too serious to allow of the theory that we have to do with a scribe who knew the play and who wrote largely from memory instead of using his eyes: and the hypothesis of reporting is inevitable.

Now let us look at I iv 222-34. The versions are as follows:

Q| *Lear*. Doth any here know mee? why this is not *Lear*, doth *Lear* walke thus? speake thus? where are his eyes, either his notion, weaknes, or his discernings are lethergie, sleeping or wakeing; ha! sure tis not so, who is it that can tell me who I am? *Lears* shadow? I would learne that, for by the markes of soueraintie, knowledge, and reason, I should bee false perswaded I had daughters.

*Foole*. Which they, will make an obedient father.

*Lear*. Your name faire gentlewoman?

*Gon*. Come sir, this admiration is much of the sauour of other your new pranks,

F| *Lear*. Do's any heere know me?

This is not *Lear*:

Do's *Lear* walke thus? Speake thus? Where are his eies?

Either his Notion weakens, his Discernings

Are Lethargied. Ha! Waking? 'Tis not so?

225

Who is it that can tell me who I am?

*Foole*. *Lears* shadow.

227

*Lear.* Your name, faire Gentlewoman?

232

*Gon.* This admiration Sir, is much o'th'sauour  
Of other your new pranks.

F has an omission in this passage: we are not, however, concerned with that here, but with the condition of the Q text where it can be checked against that of F. Nor do I wish to speak of the Q punctuation and lineation yet: that will come later.

There is no doubt that in lines 224-5 F is right and Q corrupt. Lear never reaches an 'or' clause to answer his 'Either' — he breaks off: editors generally print a dash instead of the F full stop after 'Lethargied'. The Q 'or' before 'his discernings' betrays a misunderstanding of the passage. Again, the words 'sleeping or' make nonsense and involve metrical irregularity. Clearly Q does not represent a Shakespearian first draft here: it perverts the F text in a particularly outrageous manner. There is little doubt in my mind that the person responsible for the perversion has confused this passage with III vi 41, where Q has 'sleepest or wakest thou iolly shepheard'. This is absent from F; it occurs in the course of one of the passages (III vi 17-55) which, as we have seen, were cut in the stage-abridgment represented by the F text. How did I iv 225 come to be associated with III vi 41 in the mind of the corruptor of Q? We may perhaps suggest something like this: 'Either' in I iv 224 suggested 'or' to him, and he inserted 'or' before 'his discernings'; he remembered that 'waking' occurred in line 225, and the fact that he had just set down two alternatives carried his mind forward to III vi 41 where a part of the verb 'to wake' is used in a phrase embodying alternatives — 'sleepest or wakest thou'; and so he wrote down 'sleeping or wakeing' in I iv 225. I can see no reasonable explanation of this phrase in I iv 225 other than that of memorial corruption. Can we hold responsible a scribe with his eye off his copy and his memory active? Surely not: the two lines, I iv 224-5, are too seriously damaged. A scribe with his eye temporarily off his copy may corrupt a text:

but I should not like to assume such a scribe where the text is absolutely wrecked, as it is here in Q. Is it not more likely that a reporter is responsible? I am convinced that in I iv 224-5 in Q we have to do with a memory desperately and ineffectively straining after words but dimly recollected and very badly misunderstood. And with memorial corruption in my opinion established, I should regard Q's 'why' (I iv 222), 'sure' (line 225), and 'Come' (line 233), as interpolations. 'Come sir' also occurs in Q a few lines farther up (at I iv 215), and there too it is absent from F, to the benefit of the metre there. The interpolation of ejaculations is frequently found in texts which are undoubtedly reported: so are inversions, and we have inversions in Q in I iv 225 and 233 —

Q|sleeping or wakeing; ha!

F|Ha! Waking?

Q|Come sir, this admiration

F|This admiration Sir,

In both these cases Q combines within a few words two types of corruption found in reported texts: in the first it combines inversion and anticipation, in the second inversion and the interpolation of an ejaculation.

Let us now look at I iv 298-310. The two texts run as follows:

Q| old fond eyes, beweepe this cause againe, ile pluck you out, & you cast with the waters that you make to temper clay, yea, i't come to this? yet haue I left a daughter, whom I am sure is kind and comfortable, when shee shall heare this of thee, with her nailles shee'l flea thy woluish visage, thou shalt find that ile resume the shape, which thou dost thinke I haue cast off for euer, thou shalt I warrant thee.

*Gon.* Doe you marke that my Lord?

*Duke.* I cannot bee so partiall *Gonorill* to the great loue I beare you,

*Gon.* Come sir no more,

F| Old fond eyes,  
Beweepe this cause againe, Ile plucke ye out,  
And cast you with the waters that you loose

# THE COPY FOR Q

To temper Clay. Ha? Let it be so.

I haue another daughter,

Who I am sure is kinde and comfortable:

When she shall heare this of thee, with her nailes

Shee'l flea thy Woluish visage. Thou shalt finde,

That Ile resume the shape which thou dost thinke

I haue cast off for euer.

*Exit*

305

*Gon.* Do you marke that?

*Alb.* I cannot be so partiall *Gonerill*,

To the great loue I beare you.

*Gon.* Pray you content.

310

Let us begin with line 310. I think it can be maintained that the Q 'Come sir no more' is inappropriate in this context. Albany has begun to remonstrate with Goneril: she stops him with 'Pray you content' in F, spoken, I imagine, soothingly and in a conciliatory manner. Her attitude to Albany at this stage of the play is certainly not such as to warrant her being so rude as to say 'Come sir no more' to him. Consequently I do not believe that Q gives the version of a first draft here. At II iv 152 Regan says to Lear 'Good Sir, no more:' (so F: Q — 'Good sir no more,'). This is entirely appropriate there, and Q I iv 310 in all probability contains an inexact anticipation of it. Next: in line 307 we have an elaborate piece of textual expansion. In F we have a metrical line, divided between two speakers: in Q the addition of the words 'thou shalt I warrant thee' and 'my Lord' totally destroys the metre. An actor playing Lear might well add 'thou shalt I warrant thee' on his own responsibility to get a more emphatic effect, and of course reported texts frequently preserve interpolations made in performances. Next: in line 302 Q has 'yet haue I left a daughter' while F has 'I haue another daughter'. The Q form of the phrase is in all probability due to recollection of I iv 251 where both texts have 'yet haue I left a daughter'. It is interesting to observe that at III vii 79 we have the following variation —

Q| yet haue you one eye left

F| you haue one eye left



where the Q reading is metrically clumsy and doubtless contains memorial corruption — the line has been confused with this same I iv 251. Continuing our analysis of I iv 298-310: where F has 'Ha? Let it be so,' Q has 'yea, i'st come to this?'. It is possible that here Q anticipates III iv 47-8 where both texts have 'art thou come to this?'. In that case we should have to suppose that Shakespeare's version contained a metrically defective line —

To temper Clay. Ha!

Let it be so. I haue another daughter,.

This is quite possible. But there is another possibility: Shakespeare may have written this —

To temper Clay. Yea, i'st come to this?

Ha! Let it be so. I haue another daughter,.

Scribe E may have written 'Ha! Let it be so,' into his copy of Q in such a way that the F compositor thought it was to be substituted for, instead of added to, 'Yea, i'st come to this?'. This would be consistent with our views stated in Chapter II. Nevertheless, in the passage with which we are dealing we have within eleven lines the following corruptions: (i) recollection ('yet . . . daughter'), (ii) textual expansion (line 307), (iii) anticipation (line 310). In addition Q's obviously inferior 'make' for the F 'loose' in line 300 may be due to recollection of 'make' in line 296. I think that there is too much corruption in the Q version of the passage to make the theory of a negligent scribe safe: that of reporting is in my view safer.

Next consider II iv 84-100:

Q| *Lear*. Denie to speake with mee, th'are sicke, th'are  
They traueled hard to night, meare Iustice, (weary,  
I the Images of reuolt and flying off,  
Fetch me a better answer.

*Glost*. My deere Lord, you know the fierie qualitie of the Duke, how vnremoueable and fixt he is in his owne Course.

*Lear*. Vengeance, death, plague, confusion, what fierie quality, why  
*Gloster, Gloster*, id'e speake with the Duke of *Cornewall*, and  
his wife.

*Glost.* I my good Lord.

*Lear.* The King would speake with *Cornewal*, the deare father  
Would with his daughter speake, commands her seruice,  
Fierie Duke, tell the hot Duke that *Lear*,  
No but not yet may be he is not well,

(The last four lines are given as in Q corr.: Q uncorr. has 'speake' for 'speak' and 'fate,' for 'father' in the first of these lines; 'the' for 'his' and 'come and tends seruise' for 'commands her seruice' in the second; 'The fierie' for 'Fierie' in the third; and 'Mo' for 'No' in the fourth. We are not concerned with these variants here, and the fact that I have quoted the readings of Q corr. does not necessarily mean that I regard them all as faithful to the copy for Q. Again, in our quotations we are not reproducing errors of spacing: in the first of the four variant lines Q uncorr. has '*Cornewal*, the', Q corr. '*Cornewal*,the'.)

F| *Lear.* Deny to speake with me?

They are sicke, they are weary,  
They haue trauail'd all the night? meere fetches 85  
The images of reuolt and flying off.  
Fetch me a better answer.

*Glo.* My deere Lord,  
You know the fiery quality of the Duke,  
How vnremoueable and fixt he is  
In his owne course.

*Lear.* Vengeance, Plague, Death, Confusion: 90  
Fiery? What quality? Why *Gloster Gloster*,  
I'd speake with the Duke of *Cornewall*, and his wife.

*Glo.* Well my good Lord, I haue inform'd them so.

*Lear.* Inform'd them? Do'st thou vnderstand me man.

*Glo.* I my good Lord. 95

*Lear.* The King would speake with *Cornwall*,  
The deere Father  
Would with his Daughter speake, commands, tends, seruice,  
Are they inform'd of this? My breath and blood:  
Fiery? The fiery Duke, tell the hot Duke that —  
No, but not yet, may be he is not well, 100

Q omits lines 93-4 and line 98. It would certainly seem to be a case of omission from Q and not addition to F; for line 95 follows line 94 much more naturally than it follows line 92. Are the Q omissions the result of negligence on the part of a

scribe or the compositor? I do not think so. It will be noticed that the matter of the second omission refers back to that of the first. We have to do with linked omissions in Q. I do not think we can comfortably assume that a scribe or compositor *accidentally* omitted two linked passages, separate but close to each other. That would be too great a coincidence to be likely. Nor do I think that a scribe or compositor would omit line 98 *because* he had omitted lines 93-4: I should rather expect him to go back and insert 93-4, or (more probably) simply to proceed with 98 despite his omission of 93-4 (of which he might well be unaware). Line 98 could stand without lines 93-4 and make sense, though losing its real point. And I do not think that it is likely that such short omissions are the result of deliberate abridgment. I think it most probable that these omissions are due to reporting. Chambers (*William Shakespeare*, I, 467) instances this as a case of linked omissions in Q which suggest that the stenographer whom he postulates was sometimes aware of lapses of attention on his own part and 'attempted to cover them up'. It is also possible, however, that sheer failure of memory in an actor or reconstructor may be responsible for the omission of all the lines in the passage referring to the Duke and Duchess being 'inform'd'. At any rate there appears to be another memorial corruption in the neighbourhood in Q. With the variation in line 85 compare II ii 150 where Kent says

Q| I haue watcht and trauaild hard,

F| I haue watch'd and trauail'd hard,.

This is recollected in Q II iv 85. Then in II iv 90 Q has an inversion. There is another inversion in II iv 91, though Q's 'what fierie quality,' may rather be a vulgarization — a substitution of a more commonplace for a less commonplace locution. Again I believe that the passage quoted from Q is too corrupt to be explained by the theory of a careless scribe or compositor: again the theory of reporting seems to me safer.

At IV i 5-12 the two texts read as follows:

# THE COPY FOR Q

Q| The lamentable change is from the best,  
 The worst returnes to laughter,  
 Who's here, my father parti, eyd, world, world, O world!  
 But that thy strange mutations make vs hate thee,  
 Life would not yeeld to age. *Enter Glost. led by an old man.*

(In the third line here Q uncorr. has 'poorlie,leed', Q corr. 'parti,eyd').

F| The lamentable change is from the best, 5  
 The worst returnes to laughter. Welcome then,  
 Thou vnsubstantiall ayre that I embrace:  
 The Wretch that thou hast blowne vnto the worst,  
 Owes nothing to thy blasts.  
*Enter Glouster, and an Oldman.*  
 But who comes heere? My Father poorely led? 9-10  
 World, World, O world!  
 But that thy strange mutations make vs hate thee,  
 Life would not yeelde to age.

In the passage from 'But who' to 'O world!' F needs re-lining: 'But who comes heere?' completes the line begun with 'Owes nothing to thy blasts.', and 'My Father . . . O world!' forms a pentameter. Q omits the passage 'Welcome . . . blasts.' (lines 6-9). This is almost certainly an omission due to imperfect memorial transmission. If it were due to abridgment, or if it were an accidental omission made by a scribe or compositor, we should not expect 'But who comes heere?' to be paraphrased as 'Who's here,'. The Q 'Who's here,' does not complete line 6 satisfactorily from the metrical point of view, and I do not see any reason to suppose that Shakespeare would write a line so awkward metrically in a first draft. Surely in the Q text a reporter's memory has failed at line 6 and has recovered rather uncertainly at line 9. It may be mentioned that at line 17 of this scene Q has 'Alack sir, you cannot see your way'. The words 'Alack sir' are absent from this line in F, but they are present in both texts in line 45 of the scene: we presumably have anticipation in Q in line 17 (unless 'Alack(e) sir' — extra-metrical — in line 45 is not genuine but an unauthorized piece of textual expansion in Q which Scribe E

neglected to remove: in which case Q's 'Alack sir' in line 17 may also be regarded as a piece of textual expansion).

At IV vi 148-71 the two texts run as follows:

Q| *Lear*. What art mad, a man may see how the world goes with no eyes, looke with thy eares, see how yon Iustice railles vpon yon simple theefe, harke in thy eare handy, dandy, which is the theefe, which is the Iustice, thou hast seene a farmers dogge barke at a begger. *Glou.* I sir.

*Lear*. And the creature runne from the cur, there thou mightst behold the great image of authoritie, a dogge, so bade in office, thou rascall beadle hold thy bloody hand, why dost thou lash that whore, strip thine owne backe, thy bloud hotly lusts to vse her in that kind for which thou whipst her, the vsurer hangs the cosioner, through tottered raggs, smal vices do appeare, robes & furd-gownes hides all, get thee glasse eyes, and like a scuruy politician seeme to see the things thou doest not, no now pull off my bootes, harder, harder, so.

F| *Lear*. What, art mad? A man may see how this world goes, with no eyes. Looke with thine eares: See how yond Iustice railles vpon yond simple theefe. Hearke in thine eare: Change places, and handy-dandy, which is the Iustice, which is the theefe: Thou hast seene a Farmers dogge barke at a Beggar? 5

*Glou.* I Sir.

*Lear*. And the Creature run from the Cur: there thou might'st behold the great image of Authoritie, a Dogg's obey'd in Office. Thou, Rascall Beadle, hold thy bloody hand: why dost thou lash that Whore? Strip thy owne backe, thou hotly lusts to vse her in that kind, for which thou whip'st her. The Vsurer hangs the Cozener. Thorough tatter'd cloathes great Vices do appeare: Robes, and Furr'd gownes hide all. Place sinnes with Gold, and the strong Lance of Iustice, hurtlesse breakes: Arme it in ragges, a Pigmies straw do's pierce it. None do's offend, none, I say none, Ile able 'em; take that of me my Friend, who haue the power to seale th'accusers lips. Get thee glasse-eyes, and like a scuruy Politician, seeme to see the things thou dost not. Now, now, now, now. Pull off my Bootes: harder, harder, so. 10 15 20

The passage from 'Thou, Rascall Beadle,' to 'harder, so.' is

verse, though set up in prose form in both Q and F. It will be convenient in dealing with this passage to refer to the line-numbers of the passage itself (F version) and not of the scene.

Apart from the verse-lining, the F version requires correction in my opinion at two points: in line 14 the Q 'smal' is probably correct and the F 'great' wrong, and in line 15 for the F 'Place sinnes' we must, I think, accept from Theobald the emendation 'Plate sinne' (see the Notes on IV vi 162, 163). Except for these points there is no reason to suspect the correctness of the F text.

Q omits 'Plate . . . lips.' (lines 15-19). Chambers<sup>1</sup> says that this omission may conceivably be the result of censorship. He is not emphatic about this: and, while the omission may indeed be the result of censorship, it may equally well be accidental. It may be due to defective memorial transmission, like others we have encountered. If we have to do with memorial transmission in Q it would not be surprising if 'Plate . . . lips.' were forgotten, for, especially towards the end, it is difficult. Now apart from this omission<sup>2</sup> there are in the Q version of the passage three different types of corruption which might be due to reporting. We have an inversion in the Q state of lines 4-5. In lines 11-12, instead of 'thou hotly' Q has 'thy bloud hotly' which is unmetrical. Greg says<sup>3</sup> that the Q reading 'seems to contain a recollection of "hold thy bloody hand" just before'. In line 14 where F has 'cloathes' Q has 'raggs': I think there can be no doubt that F is right here and that the Q reading is an anticipation of 'ragges' in F line 16. If we read 'rags' at both points its effect at the second point is much weakened: and we not infrequently find in reported texts anticipations of readings in passages omitted from their proper places. Finally, in its version of line 9, instead of 'a Dogg's obey'd' Q has 'a

<sup>1</sup> *William Shakespeare*, vol. I, p. 467.

<sup>2</sup> Q has another, small, omission — 'Change places, and' in line 4: but this may easily be due to carelessness in the compositor.

<sup>3</sup> *Editorial Problem*, p. 93.

dogge, so bade', which looks very like an error of hearing. There are several readings in Q which may be errors of hearing. For instance, at IV iv 27 for the F 'incite' Q reads, absurdly, 'in sight'. Miss Doran<sup>1</sup> reminds us that 'the printer may have himself unconsciously substituted words similar in sound, just as now one sometimes writes *their* for *there*, *write* for *right*, and so forth'. This would explain 'in sight' satisfactorily, but I agree with Greg<sup>2</sup> who finds it 'more difficult to believe that it was [the compositor] who converted "a dog's obeyed in office" (F) into "a dog, so bade in office" (Q)'. The spelling 'cosioner' in the Q version of line 13 might also be an error of hearing, but we need not press this. Now even if we take Q's 'a dogge, so bade' as an aural error, we may perhaps attribute it to dictation of the copy to the compositor at this point.<sup>3</sup> And each of the other corruptions we have noted in this passage of Q might be explained otherwise than as the result of reporting: a scribe, or conceivably the compositor, might be held responsible for the anticipation and recollection; and either a scribe or the compositor might be held responsible for the inversion. But I think it not unreasonable to argue thus: within a passage which in modern editions comprises only two dozen lines we have, apart from a considerable omission, corruption of three types — inversion, anticipation and recollection, auditory error — each of which might be attributed to a scribe or the compositor on the one hand or to a reporter on the other: it is unlikely that a scribe or the compositor would within such a short passage perpetrate so many different types of error, whereas the condition of the passage is in perfect accord with what we should expect of a reporter. Further, I must say that, as regards a recollection which results in awkward metrical irregularity, and (especially) an anticipation of a word in a near-by passage subsequently omitted, I find it much easier to hold a reporter responsible than to hold a scribe or the compositor responsible.

<sup>1</sup> *Text of 'King Lear'*, p. 125.

<sup>2</sup> *Variants*, p. 94.

<sup>3</sup> Cf. Miss Doran, *op. cit.* p. 125.

# THE COPY FOR Q

At V iii 155-8 the two texts read as follows:

Q|Stop your mouth dame, or with this paper shall I stople it,  
thou worse then any thing, reade thine owne euill, nay no tear-  
ing Lady, I perceiue you know't.

F|Shut your mouth Dame, 155  
Or with this paper shall I stop it: hold Sir,  
Thou worse then any name, reade thine owne euill:  
No tearing Lady, I perceiue you know it. 158

There is no reason to suppose that F's 'hold Sir' was added in a revision, for even if we were to read 'stople' with Q that word could be scanned as a monosyllable (cf. Abbott, *A Shakespearean Grammar*, para. 465). There is no reason to suppose that the absence of 'hold Sir' from Q is not an *omission*. Now, no matter whether we were to read 'stop' or 'stople' in line 156, 'Shut' would be distinctly preferable to 'Stop' in line 155. 'Stop' here spoils the effect of 'stop' or 'stople' in the next line. F's 'Shut' is doubtless genuine, and Q's 'Stop' doubtless an anticipation of the word in the next line — even if 'stople' were correct there, anticipation of it might produce 'Stop' in line 155. In line 157 Q's 'thing' is infinitely weaker than F's 'name' — a commonplace reading is substituted for an unusual one. In line 158 Q has an exclamation ('nay') which is wanting in F. In no more than four successive lines in Q we have anticipation, omission, vulgarization, and textual expansion. All are consistent with the theory of reporting. It may certainly be said that they do not necessarily indicate reporting: but would a scribe or the compositor introduce so many corruptions into such a short speech? It is more probable that a reporter would.

Lear's last speech in the play, V iii 306-12, runs thus in the two texts:

Q|And my poore foole is hangd, no, no life, why should  
a dog, a horse, a rat of life and thou no breath at all, O thou  
wilt come no more, neuer, neuer, neuer, pray you vndo  
this button, thanke you sir, O, o, o, o.

F|And my poore Foole is hang'd: no, no, no life?  
Why should a Dog, a Horse, a Rat haue life,  
And thou no breath at all? Thou'lt come no more,



Neuer, neuer, neuer, neuer, neuer.

Pray you vndo this Button. Thanke you Sir,  
Do you see this? Looke on her? Looke her lips,  
Looke there, looke there.

310

Q omits lines 311-12. Were these lines added by Shakespeare in a revision? If they were in existence from the beginning were they omitted accidentally by a scribe or the compositor? (Surely no abridger would cut out these few climax-exclamations.) Or do we again have to do with a forgetful reporter? In favour of the last explanation it is to be noted that no less than three of the preceding four lines of the speech in Q may be held to show corruption characteristic of reporting. In line 307 we have 'of' for the unstressed 'haue' — one of the least questionable examples of possible aural error in the Q text; in line 308 the Q text is expanded to unmetrical dimensions by the introduction of the ejaculation 'O' and the enlargement of 'Thou'lt' to 'thou wilt'; and at the end of line 310 we have a truly horrible quadruple 'O', expressing dying groans to the utterance of which Burbadge seems to have been addicted at moments like these — they occur also at the end of the folio *Hamlet*. Surely neither here nor there are they Shakespearean. Here, then, we have a six-and-a-half line speech: in Q it shows a probable aural error, textual expansion of a kind likely to have been introduced in performance, and omission. A scribe who preferred recollecting performances to reading his copy might introduce the types of corruption we have here.<sup>1</sup> But I cannot think that he would corrupt the speech *to the extent* to which it is corrupted in Q. The Q speech is a mere ruin. Again reporting seems to me to be strongly suggested.

It is also strongly suggested by the Q versions of the following:

I ii 10 Q| with base, base bastardie?

F| With Base? With basenes Barstadie? Base, Base?

<sup>1</sup> The quadruple 'O' at the end of F *Hamlet* was introduced by such a scribe. See Dover Wilson, *The Manuscript of Shakespeare's 'Hamlet'*, vol. I, p. 78.

- II iv 116 Q|O my heart, my heart.  
 F|Oh me my heart! My rising heart! But downe.
- III i 53-4 Q|Ile this way, you that,  
 F|in which your pain | That way, Ile this:
- V.iii 174 Q|Thou hast spoken truth,  
 F|Th'hast spoken right, 'tis true.

In each of these cases Q has metrical deficiency. And in the second case the Q version results in a total loss of the point of the following speech (present in both texts) with its 'downe, wantons, downe'. In the second case at any rate, then, Q does not give us a Shakespearian 'first shot': and surely it does not do that in the other three either. As we have already said, there is no need to suppose that Shakespeare would be metrically incompetent or slovenly in even a first draft. And I cannot think that the theory of the careless scribe will do, at any rate in the first three cases. What we have to do with is surely the fumbling of a memory with no authentic document to fall back on.

Of the passages discussed so far, some give stronger indications of memorial transmission than others. In particular I think that the first two passages we analysed give very strong indications of memorial transmission. But as regards fullness and accuracy the relationship of the quarto text of *Lear* as a whole to the text of the folio is not the same as that between any of the undoubtedly 'bad' Shakespearian texts and the corresponding 'good' text or texts as wholes. Q *Lear* is as a whole of a very much higher standard. It might conceivably be suggested, therefore, that the copy for Q was a transcript of a document which in certain passages was defective or illegible, that the transcriber knew the play from performances, and that he did his best from memory at those points, while generally following his documentary authority where it was not defective or illegible. But at very many points all through the Q text we come upon lines containing readings differing

from those of F, readings of the same types as those we have found in the passages we have just studied. We come upon lines containing exclamations, vocatives, connectives, etc. absent from the corresponding lines in F, and sometimes causing metrical irregularity: lines containing inversions: lines containing anticipations and recollections: lines containing readings much weaker and less effective than those of F — weak synonym-substitutions. We find corruptions of these kinds in Q at many points where we do not have serious textual breakdowns and where the theory of reporting is not obviously indicated. But I think we may argue thus: scattered all through the Q text we have many readings of the same types as those we have found in passages almost undoubtedly reported: therefore, while these readings scattered throughout Q might in some cases be explained otherwise than by the theory of reporting (e.g. by postulating transcription by a careless scribe relying on his memory rather than on his eyes), it is not unreasonable to take them as being in fact the result of reporting. To put the matter in another way: the Q text is characterized *throughout* by certain types of corruption which might in some places be accounted for by the theory of extremely careless transcription as well as by the theory of reporting. But at some points most or all of these types of corruption are found clustered together in a short passage in which the text is so bad that the theory of reporting is clearly indicated there. This makes it probable that we have to do with reporting throughout.

I propose now to give lists of examples of some of the textual characteristics with which we have been dealing.

- (a) LINES IN WHICH Q CONTAINS EXCLAMATIONS, VOCATIVES, CONNECTIVES, ETC. NOT FOUND IN THE CORRESPONDING LINES IN F

I i 107 F| Let it be so, thy truth then be thy dowre:  
Q| Well let it be so, thy truth then be thy dower,

THE COPY FOR Q

- I i 162 F| Kill thy Physition, and thy fee bestow  
Q| Doe, kill thy Physicion, | And the fee bestow
- I i 179 F| Fare thee well King, sith thus thou wilt appeare,  
Q| Why fare thee well king, since thus thou wilt appeare,
- I i 201 F| Will you with those infirmities she owes,  
Q| Sir will you with those infirmities she owes,
- I ii 14 F| Goe to th'creating a whole tribe of Fops  
Q| goe to the creating of a whole tribe of fops
- I ii 146-7 F| When saw you my Father last?  
*Edg.* The night gone by.  
Q| *Bast.* Come, come, when saw you my father last?  
*Edg.* Why, the night gon by.
- I iv 109 F| Truth's a dog must to kennell,  
Q| Truth is a dog that must to kenell,
- I iv 215 F| I would you would make vse of your good wisdom  
Q| Come sir, I would you would make vse of that good wisdom
- I iv 312 F| Tarry, take the Foole with thee:  
Q| tary and take the foole with . . .
- I v 17 F| What can'st tell Boy?  
Q| Why what canst thou tell my boy?
- II i 23 F| Haue you not spoken 'gainst the Duke of *Cornewall*?  
Q| haue you not spoken gainst the Duke of *Cornwall* ought,
- II i 32 F| Fly Brother, Torches, Torches, so farewell.  
Q| flie brother flie, torches, torches, so farwell;
- II ii 26 F| Is it two dayes since I tript vp thy heeles, and beate thee  
Q| is it two dayes agoe since I beat thee, and tript vp thy heeles

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II ii 28-9 F| Ile make a sop oth' Moonshine of you, you whore-  
son Cullyenly Barber-monger, draw.

Q| ile make a sop of the moone-shine a'you, draw you  
whorson cullyonly barber-munger, draw?

II ii 52 F| A Taylor Sir,  
Q| I, a Tayler sir;

II ii 102 F| What mean'st by this?  
Q| What mean'st thou by this?

II ii 120 F| Fetch forth the Stocks?  
Q| Bring forth the stockes ho?

II ii 146 F| Come my Lord, away.  
Q| Come my good Lord away?

II ii 150 F| Pray do not Sir,  
Q| Pray you do not sir,

II iv 6 F| Hah, ha, he weares Cruell Garters  
Q| Ha ha, looke he weares crewell garters,

II iv 69 F| least it breake thy necke with following.  
Q| least it breake thy necke with following it,

II iv 147 F| Say you haue wrong'd her.  
Q| Say you haue wrong'd her Sir?

II iv 214 F| I prythee Daughter do not make me mad,  
Q| Now I prithee daughter do not make me mad,

II iv 218 F| Or rather a disease that's in my flesh,  
Q| Or rather a disease that lies within my flesh,

II iv 227 F| Not altogether so,  
Q| Not altogether so sir,

II iv 232 F| Is this well spoken?  
Q| Is this well spoken now?

III ii 11-12 F| Good Nunkle, in, aske thy Daughters blessing,  
Q| Good Nunckle in, and aske thy daughters blessing,

THE COPY FOR Q

III ii 18 F| You owe me no subscription. Then let fall  
Q| You owe me no subscription, why then let fall

III ii 78 F| True Boy:  
Q| True my good boy,

III iv 98-9 F| Dolphin my Boy, Boy *Sesey*: let him trot by.  
*Storme still.*

*Lear.* Thou wert better in a Graue,  
Q| Dolphin my boy, my boy, caese let him trot by.  
*Lear.* Why thou wert better in thy graue,

III vi 76 F| You sir, I entertaine for one of my hundred;  
Q| You sir, I entertaine you for one of my hundred,

III vi 82 F| so, so, wee'l go to Supper i'th'morning.  
Q| so, so, so, Weele go to supper it'h morning, so, so,  
so,

III vii 53 F| Wherefore to Douer?  
Q| Wherefore to Douer sir?

IV i 38 F| Bad is the Trade that must play Foole to sorrow,  
Q| bad is the trade that must play the foole to sorrow

IV vi 22 F| Cannot be heard so high. Ile looke no more,  
Q| Cannot be heard, its so hie ile looke no more,

IV vi 139 F| Were all thy Letters Sunnes, I could not see.  
Q| Were all the letters sunnes I could not see one.

IV vi 178 F| We wawle, and cry. I will preach to thee: Marke  
Q| we wayl and cry, I will preach to thee marke me.

IV vi 197 F| Masters, know you that?  
Q| my maisters, know you that.

IV vii 8 F| Pardon deere Madam,  
Q| Pardon me deere madame,

IV vii 21 F| I Madam: in the heauinesse of sleepe,  
Q| I madam, in the heauinesse of his sleepe,

V i 36 F| pray go with vs.

Q| pray you goe with vs.

V iii 79 F| Meane you to enioy him?

Q| Meane you to inioy him then?

V iii 122 F| Know my name is lost

Q| O know my name is lost

V iii 125 F| I come to cope.

Q| I come to cope with all.

V iii 258 F| Howle, howle, howle:

Q| Howle, howle, howle, howle,

V iii 316 F| He is gon indeed.

Q| O he is gone indeed.

(b) INVERSIONS

I i 19 F| But I haue a Sonne, Sir, by order of Law,

Q| But I haue sir a sonne by order of Law,

I i 104 F| *Lear.* But goes thy heart with this?

*Cor.* I my good Lord.

Q| *Lear.* But goes this with thy heart?

*Cord.* I good my Lord.

I i 182 F| That iustly think'st, and hast most rightly said:

Q| That rightly thinks, and hast most iustly said,

I i 292 F| then must we looke from his age, to receiue

Q| then must we looke to receiue from his age

I ii 13 F| within a dull stale tyred bed

Q| within a stale dull lyed bed,

I ii 58 F| When came you to this?

Q| when came this to you,

I ii 70 F| But I haue heard him oft maintaine it to be fit,

Q| but I haue often heard him maintaine it to be fit,

I ii 72-3 F| the Father should bee as Ward to the Son, and the  
Sonne manage his Reuennew.

THE COPY FOR Q

Q| his father should be as ward to the sonne, and the  
sonne mannage the reuenew.

I iv 76 F| Oh you Sir, you, come you hither Sir, who am I Sir?

Q| O you sir, you sir, come you hither, who am I sir?

I-iv 89 F| goe too, haue you wisdom, so.

Q| you haue wisdom.

I iv 152 F| Nunckle, giue me an egge,

Q| giue me an egge Nuncle,

II ii 26-7 F| Is it two dayes since I tript vp thy heeles, and  
beate thee before the King?

Q| is it two dayes agoe since I beat thee, and tript  
vp thy heeles before the King?

II ii 63 F| You beastly knaue, know you no reuerence?

Q| you beastly Knaue you haue no reuerence.

II iv 21 F| They could not, would not do't:

Q| They would not, could not do't,

II iv 159 F| Fye sir, fie.

Q| Fie fie sir.

III iv 142 F| Our flesh and blood, my Lord, is growne so  
vilde,

Q| Our flesh and bloud is growne so vild my Lord,

III iv 150 F| And bring you where both fire, and food is ready.

Q| and bring you where both food and fire is readie.

III iv 152-3 F| Good my Lord take his offer,

Q| My good Lord take his offer,

IV ii 10 F| What most he should dislike, seemes pleasant to  
him;

Q| what hee should most desire seemes pleasant to  
him,

IV vi 78 F| I tooke it for a man: often 'twould say

Q| I tooke it for a man, often would it say



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- IV vii 23 F| Be by good Madam when we do awake him,  
Q| Good madam be by, when we do awake him
- V iii 5 F| For thee oppressed King I am cast downe,  
Q| for thee oppressed King am I cast downe,
- V iii 132 F| Maugre thy strength, place, youth, and eminence,  
Q| Maugure thy strength, youth, place and eminence,
- V iii 178-9 F| if euer I| Did hate thee, or thy Father.  
Q| if I did euer hate thee or thy father.
- V iii 226 F| Who dead? Speake man.  
Q| Who man, speake?
- V iii 233 F| O, is this he?  
Q| O tis he,
- V iii 283 F| are you not *Kent*?  
Q| Are not you *Kent*?
- V iii 293 F| I so I thinke.  
Q| So thinke I to.
- V iii 294 F| and vaine is it  
Q| and vaine it is,

(c) ANTICIPATIONS

- I i 160 F| Thou swear.st thy Gods in vaine.  
*Lear.* O Vassall! Miscreant.  
Q| thou swearest thy Gods in vaine.  
*Lear.* Vassall, recreant.
- Cf. I i 165-6 —  
F| Heare me recreant, on thine allegiance heare me;  
Q| Heare me, on thy allegiance heare me?
- I i 213-15 F| That she whom euen but now, was your obiect,  
The argument of your praise, balme of your age,  
The best, the dearest,

# THE COPY FOR Q

Q| that she, that euen but now  
Was your best obiect, the argument of your praise,  
Balme of your age, most best, most deerest,

Cf. I i 249-50 —

F| Fairest *Cordelia*, that art most rich being poore,  
Most choise forsaken, and most lou'd despis'd,  
Q| Fairest *Cordelia* that art most rich being poore,  
Most choise forsaken, and most loued despisd.

This case has already been referred to (p. 29). Many editions, including both the Cambridge and the Globe, read 'Most best, most dearest,' following Q. But it seems to me very probable that in reading 'most best, most deerest,' Q anticipates the passage quoted second. The speeches at I i 212 ff. and I i 249 ff., by the same speaker, both begin with chains of complimentary descriptions of Cordelia, and might very easily be confused in the memory. The succession of 'most's in I i 249-50 might well be remembered at I i 215. The fact that the passage first quoted is introduced by the words 'This is most strange' might further assist the memorial confusion.

I i 234 F| Is it but this? A tardinesse in nature,  
Q| Is it no more but this, a tardines in nature,  
Q is unmetrical here: with its wording, cf.

III iv 100-1 —

F| Is man no more then this?  
Q| is man no more, but this

and III iv 105 —

F| vnaccommodated man, is no more but such . . .  
Q| vnacomodated man, is no more but such . . .  
(Q III iv 100-1 probably anticipates III iv 105.)

I i 237-9 F| Loue's not loue  
When it is mingled with regards, that stands  
Aloofe from th'intire point,

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Q|Loue is not loue when it is mingled with respects that.  
Aloofe from the intire point (stāds

Cf. I i 247-8 —

F|Since that respect and Fortunes are his loue,  
I shall not be his wife.

Q| since that respects  
Of fortune are his loue, I shall not be his wife.

There seems in Q to be a thorough confusion between I i 238 and I i 247. Q's 'respects' in line 238 has the same meaning as F's 'regards'. It gives excellent sense and in itself gives no indication of corruption. If either Q or F is wrong (i.e. if we dismiss the theory of a Shakespearian revision) we must balance against each other the alternative possibilities (i) that F is wrong, giving a synonym-substitution by Scribe P, Scribe E, or the compositor, and (ii) that Q is wrong. In view of the fact that nine lines later we have in both texts the words 'respect(s)' and 'loue', I think it is safer to take it that Q contains an anticipation of the former in line 238. Now when we come to line 247 in Q we find 'respects of fortune' beside the F 'respect and Fortunes'. Most editors choose to follow Q here. But I cannot see that its reading is at all superior to that of F: indeed the latter seems to me the better. Furness follows Q in his text: but in his note he says, 'If we adopt this [the Q] reading, "respects" is used like "regards" in line 238, or in *Ham.* II, ii, 79, and, of course, with the same meaning as in *Ham.* III, i, 68. But it is doubtful if the reading of the Ff be not better; it means the same, and the turn of the phrase is certainly Shakespearian'. I do not think it means the same, but I agree that the turn of the phrase is certainly Shakespearian. I think also that Furness has put his finger on the cause of the Q corruption. A transmitter of the Q text has in line 247 recollected the content of line 238, where he used the word 'respects' with the meaning of 'con-

# THE COPY FOR Q

siderations'. And he has used it again here in the same sense: in F line 247 'respect' means 'deferential regard or esteem'. I suggest, then, that lines 238 and 247 were thoroughly confused in this person's mind — at 238 he anticipates F's 'respect' in 247 but changes it to 'respects' and uses it in the sense of F's 'regards' in 238, and at 247 his alteration of 'respect and' to 'respects Of' is the result of a recollection of his own 'respects' in 238.

I i 258 F| Can buy  
Q| Shall buy

Cf. I i 262 —

F| nor shall euer see  
Q| nor shall euer see

I i 269 F| Loue well our Father:  
Q| vse well our Father,

Cf. I v 14 —

F| Shalt see thy other Daughter will vse thee kindly,  
Q| Shalt see thy other daughter will vse thee kindly,

The earlier and later passages could easily be confused in the memory: both concern the treatment of Lear by Goneril and Regan after the distribution of the kingdom. And it can be said quite confidently that in I i 269 the F reading is appropriate to the context while that of Q is not. The next line makes this clear — 'To your professed bosomes I commit him,' (the wording is the same in both texts). Cordelia is in effect saying to Goneril and Regan, 'You have said that you love our father — do so'. As Greg says (*Editorial Problem*, p. 93), 'she had yet no ground for supposing they would use the old man ill'. The person responsible for the Q reading was thinking ahead. (The fact that the Q reading is unsuited to the context militates, of course, against the theory that 'vse' is the reading of a Shakespearian first draft and 'Loue' that of a revision. The use of 'professed' in the next line

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shows quite definitely that the point of line 269 as initially conceived lay in the word 'Loue'.)

I ii 86 F| & to no other pretence of danger.

Q| and to no further pretence of danger.

Cf. I ii 90-1 —

F| without any further delay,

Q| without any further delay

I ii 98-9 F| conuey the businesse as I shall find meanes,

Q| conuey the businesse as I shall see meanes,

Cf. I ii 174 —

F| I see the businesse.

Q| I see the busines,

I iii 27 F| prepare for dinner.

Q| goe prepare for dinner.

Cf. I iv 8 —

F| Let me not stay a iot for dinner, go get it ready:

Q| Let me not stay a iot for dinner, goe get it readie,

I iv 288 F| Neuer afflict your selfe to know more of it:

Q| Neuer afflict your selfe to know the cause,

Cf. I iv 299 —

F| Beweepe this cause againe, Ile plucke ye out,

Q| beweepe this cause againe, ile pluck you out,

The fact that 'cause' in I iv 299 and Q I iv 288 has different meanings does not invalidate the suggestion of anticipation. But with Q I iv 288 cf. also II iv 280 and III i 39 in both texts.

II i 3-4 F| That the Duke of *Cornwall*, and *Regan* his Duchesse  
Will be here with him this night.

Q| that the Duke of *Cornwall* and his Dutches will bee  
here with him to night.

Cf. II i 14 —

F| The Duke be here to night?

Q| The Duke be here to night!

# THE COPY FOR Q

II i 10-11 F| 'Twixt the Dukes of *Cornwall*, and *Albany*?

Q| twixt the two Dukes of *Cornwall* and *Albany*?

Similarly, III iv 47 F| Did'st thou giue all to thy  
Daughters?

Q| Hast thou giuen all to thy two  
daughters,

Cf. I i 127 —

F| With my two Daughters Dowres, digest the third,

Q| With my two daughters dower digest this third,

and III ii 22 —

F| That will with two pernicious Daughters ioyn

Q| that haue with 2. pernicious daughters ioin'd

and IV vii 28-9 —

F| those violent harmes, that my two Sisters

Haue in thy Reuerence made.

Q| those violent harmes that my two sisters

Haue in thy reuerence made.

II i 61 F| Bringing the murderous Coward to the stake:

Q| bringing the murderous caytife to the stake,

Cf. III ii 55 —

F| Caytiffe, to peeces shake

Q| Caytife in peeces shake,

II ii 78 F| I'd driue ye cackling home to *Camelot*.

Q| Id'e send you cackling home to Camulet.

Cf. II iv 1-2 —

F| 'Tis strange that they should so depart from home,

And not send backe my Messengers.

Q| 'Tis strange that they should so depart from hence,

And not send backe my messenger.

The word 'home' may have acted as a memorial link between II ii 78 and II iv 1 even though, when he reached II iv 1, the reporter changed it to 'hence': but 'hence' may conceivably be a misreading of 'home' in the copy for Q.

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II ii 83 F| What is his fault?

Q| what's his offence.

Cf. II ii 108 —

F| What was th'offence you gaue him?

Q| What's the offence you gaue him?

Two passages are thoroughly mixed up in Q, which at line 83 anticipates 'offence' in line 108, and at line 108 repeats the present tense of line 83.

II ii 89 F| This is some Fellow,

Q| This is a fellow

Cf. II ii 133 —

F| This is a Fellow

Q| This is a fellow

II ii 112 F| When he compact, and flattering his displeasure

Q| When he coniunct and flattering his displeasure

Cf. V i 12-13 —

Q| I am doubtfull that you haue been coniunct and  
bosom'd with hir,

(F omits)

II iv 153 F| Returne you to my Sister.

*Lear.* Neuer *Regan*:

Q| Returne you to my sister.

*Lear.* No *Regan*,

Cf. II iv 166 —

F| No *Regan*, thou shalt neuer haue my curse:

Q| No *Regan*, thou shalt neuer haue my curse,

II iv 153 is unmetrical in Q and sounds extremely clumsy.

II iv 236-8 F|

How in one house

Should many people, vnder two commands  
Hold amity?

Q|

how in a house

Should many people vnder two commands  
Hold amytie,

Cf. II iv 257-9 —

F| What need you fūe and twenty? Ten? Or fūe?  
To follow in a house, where twice so many  
Haue a command to tend you?

Q| What need you fūe and twentie, tenne, or fūe,  
To follow in a house, where twise so many  
Haue a commaund to tend you.

In the F version of II iv 236-7 we have a pointed antithesis, 'one — two': the distinction between 'one house' and 'two commands' is the kernel of the passage. Shakespeare must surely have intended this in the initial conception of the speech. Q loses the point by reading 'a' for 'one'. Now 'in a house' is entirely appropriate in II iv 258, where it is found in both texts. And the two passages are so similar that memorial confusion is very likely — both are questions concerning Lear's retainers, both contain the words 'house' and 'command', and one contains the word 'two' and the other the word 'twice'.

III iv 45 F| through the sharpe Hauthorne blow the windes.

Q| thorough the sharpe hathorne blowes the cold wind,

Cf. III iv 96 —

F| Still through the Hauthorne blowes the cold winde:

Q| still through the hathorne blowes the cold wind,

III iv 154 F| this same lerned Theban:

Q| this most learned Theban,

Cf. III vi 21 —

Q| most learned Iustice

(F omits)

V iii 92 F| to proue vpon thy person,

Q| to proue vpon thy head,

Cf. V iii 147 —

F| Backe do I tosse these Treasons to thy head,

Q| Heere do I tosse those treasons to thy head.



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V iii 97 F| If not, Ile nere trust medicine.

Q| If not, ile ne're trust poyson.

Cf. V iii 227-8 —

F| her Sister| By her is poyson'd:

Q| her sister| By her is poysoned,

and V iii 241 —

F| The one the other poison'd for my sake,

Q| The one the other poysoned for my sake,

V iii 130 F| The priuiledge of mine Honours,

Q| the priuiledge of my tongue,

Cf. V iii 144 —

F| And that thy tongue (some say) of breeding  
breathes,

Q| And that thy being some say of breeding breathes,

V iii 289 F| from your first of difference and decay,

Q| from your life of difference and decay,

Cf. V iii 300 —

F| During the life of this old Maiesty

Q| during the life of this old maiesty,

The Q version of V iii 289 gives defective sense and is surely corrupt. In connection with the suggestion that it contains an anticipation of V iii 300, note the word 'decay' in V iii 298 (both texts), which might serve as a link-word.

(d) RECOLLECTIONS

I i 173 F| To shield thee from disasters of the world,

Q| To shield thee from diseases of the world,

Cf. I i 162-3 —

F| thy fee bestow | Vpon the foule disease,

Q| the fee bestow vpon the foule disease,

Many editors, including the Cambridge and Globe editors and Furness, follow Q at I i 173. Malone regards the F 'disasters' as an alteration made by the printer 'in

# THE COPY FOR Q

consequence of his not knowing the meaning of the original word. "Diseases," in old language,' Malone continues (see Furness's note), 'meant the slighter *inconveniences, troubles, or distresses of the world*. The provision that Kent could make in five days [see I i 172] might, in some measure, guard him against the "diseases" of the world, but could not shield him from its *disasters*'. So Malone: and the F 'disasters' might conceivably be regarded as a 'correction' by Scribe E. But in my opinion the occurrence of 'disease' in both texts at I i 163, i.e. only ten lines earlier, is ground for regarding I i 173 in Q with suspicion. It is true that 'diseases' could in Shakespeare's day bear the meaning referred to by Malone. But when he says that the 'provision that Kent could make in five days might, in some measure, guard him against the "diseases" of the world, but could not shield him from its *disasters*', he is surely going too far. In Shakespeare's day 'disasters' could mean simply pieces of ill luck, misfortunes. It is quite reasonable that Lear should grant Kent five days to equip himself for protection against or mitigation of worldly misfortunes.

I i 240 F| Royall King,  
Q| Royall *Leir*,

Cf. I i 138 —

F| Royall *Lear*,  
Q| Royall *Lear*,

Most editors follow Q at I i 240. They are probably disturbed by the apparent tautology involved in the F version. But there is actually no tautology. 'Royal' can mean (I quote C. T. Onions's *Shakespeare Glossary*) '(of persons, their character, &c.) noble, majestic, generous, munificent'. At V iii 177 we have the phrase 'A Royall

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Noblenesse' applied to Edgar, who is not of course a king or prince. And at IV vi 197-8 we have the following —

(*Lear.*) Come, come, I am a King, Masters, know you that?

*Gent.* You are a Royall one and we obey you.

There is warrant here for the phrase 'a royal King'.

I ii 123 F| to lay his Goatish disposition on the charge of a Starre,

Q| to lay his gotish disposition to the charge of Starres:

Cf. I ii 116-7 —

F| we make guilty of our disasters, the Sun, the Moone, and Starres,

Q| we make guiltie of our disasters, the Sunne, the Moone, and the Starres,

I ii 127-8 F| had the maidenlest Starre in the Firmament twinkled on my bastardizing.

Q| had the maidenlest starre of the Firmament twinckled on my bastardy

Cf. I ii 10 —

F| With Base? With basenes Barstadie? Base, Base?

Q| with base, base bastardie?

I ii 165 F| Brother, I aduise you to the best,

Q| brother, I aduise you to the best, goe arm'd,

Cf. I ii 163 —

F| goe arm'd.

(Q omits)

I iv 81 F| I beseech your pardon.

Q| I beseech you pardon me.

Cf. I iv 62 —

F| I beseech you pardon me my Lord,

Q| I beseech you pardon mee my Lord,

Cf. also I ii 36.

I iv 210 F| For you know Nunckle,

Q| For you trow nuncle,

# THE COPY FOR Q

Cf. I iv 120 —

F| Learne more then thou trowest,  
Q| learne more then thou trowest,

I iv 286 F| Away, away.

Q| goe, goe, my people?

Cf. I iv 269 —

F| Go, go, my people.  
Q| goe goe, my people?

II i 71-2 F| I'd turne it all

To thy suggestion, plot, and damned practise:

Q| id'e turne it all to thy suggestion, plot, and damned  
pretence,

Cf. I ii 86 —

F| & to no other pretence of danger.  
Q| and to no further pretence of danger.  
'Pretence' also occurs in both texts at I iv 68.

II iv 5 F| Ha? Mak'st thou this shame ahy pastime?

Q| How, mak'st thou this shame thy pastime?

Cf. I i 93 —

F| How, how *Cordelia*?  
Q| Goe to, goe to,  
Q prefixes 'How,' to I i 89.

II iv 24 F| or they impose this vsage,

Q| or they purpose this vsage,

Cf. II ii 137 —

Q| your purpost low correction  
(F omits)

and II iv 3 —

F| there was no purpose in them  
Q| there was | No purpose

II iv 43 F| The shame

Q| This shame

Cf. II iv 5 —

F| this shame

Q| this shame

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II iv 60 F|How chance the King comes with so small a number?

Q|how chance the King comes with so small a traine?

Cf. I iv 249 —

F|call my Traine together. Q|call my traine together,  
and I iv 260 —

F|My Traine are men of choice, and rarest parts,

Q|my traine, and men of choise and rarest parts,

Cf. also II iv 154, 170, 200, and 301.

II iv 161-3 F| Infect her Beauty,  
You Fen-suck'd Fogges, drawne by the powrfull  
Sunne,  
To fall and blister.

Q| infect her beautie,  
You Fen suckt fogs, drawne by the powrefull  
Sunne,  
To fall and blast her pride.

Cf. I iv 296 —

F|Blastes and Fogges vpon thee:|Th'...

Q|blasts and fogs vpon the...

II iv 231 F|Must be content to thinke you old, and so,  
Q|Must be content to thinke you are old, and so,

Cf. II iv 141 —

F|O Sir, you are old, Q|O Sir you are old,

III ii 1 F|Blow windes, Q|Blow wind

Cf. III i 5 —

F|Bids the winde blow the Earth into the Sea,

Q|Bids the wind blow the earth into the sea,

III ii 55 F|Caytiffe, to peeces shake

Q|Caytife in peeces shake,

Cf. I ii 83-4 —

F|and shake in peeces, the heart of his obedience.

Q|& shake in peeces the heart of his obediēce,

# THE COPY FOR Q

III iii 14 F| I will looke him,  
Q| I will seeke him,

Cf. III i 50 —

F| I will go seeke the King.  
Q| I will goe seeke the King.

For 'look' meaning 'look for' see Onions, *Shakespeare Glossary*, s.v. *look*, vb. 4.

III iv 20 F| whose franke heart gaue all,  
Q| Whose franke heart gaue you all,

Cf. II iv 246 —

F| I gaue you all.  
Q| I gaue you all.

III iv 29 F| That bide the pelting of this pittillesse storme,  
Q| That bide the pelting of this pittiles night,

Cf. III ii 12-13 —

F| heere's a night pitties neither Wisemen, nor Fooles.  
Q| Heers a night pities nether wise man nor foole.

III iv 47 F| Did'st thou giue all to thy Daughters?  
Q| Hast thou giuen all to thy two daughters,

Cf. I iv 146 —

Q| All thy other Titles thou hast giuen away,  
(F omits)

III iv 62 F| Would'st thou giue 'em all?  
Q| didst thou giue them all?

Cf. III iv 47, quoted in the preceding citation.

III iv 65-6 F| Now all the plagues that in the pendulous ayre  
Hang fated o're mens faults, light on thy Daugh-  
ters.

Q| Now all the plagues that in the pendulous ayre  
Hang fated ore mens faults, fall on thy daughters.

Cf. II iv 157-8 —

F| All the stor'd Vengeances of Heauen, fall  
On her ingrateful top:

SHAKESPEARE'S 'KING LEAR'

Q| All the stor'd vengeance of heauen fall on her  
ingratful top,

III iv 108-9 F| 'tis a naughtie night to swimme in.

Q| this is a naughty night to swim in,

Cf. III ii 79 —

F| This is a braue night to coole a Curtizan:  
(Q omits)

III vii 60 F| he holpe the Heauens to raine.

Q| Hee holpt the heauens to rage,

Cf. III i 8-9 —

Q| Which the impetuous blasts with eyles rage  
Catch in their furie,

(F omits)

and III ii 1 —

F| Rage, blow

Q| rage, blow

IV vi 96 F| Ha! *Gonerill* with a white beard?

Q| Ha *Gonorill*, ha *Regan*,

Cf. III iv 19 —

F| O *Regan*, *Gonerill*,

Q| O *Regan*, *Gonorill*,

IV.vii 31-2 F|

Was this a face

To be oppos'd against the iarring windes?

Q|

was this a face

To be exposd against the warring winds,

Cf. III iv 34 —

F| Expose thy selfe to feele what wretches feele,

Q| Expose thy selfe to feele what wretches feele,

IV vii 78-9 F|

the great rage

You see is kill'd in him:

Q| the great rage you see is cured in him,

Cf. IV vii 15 —

F| Cure this great breach in his abused Nature,

Q| cure this great breach in his abused nature,

V ii 1 F| take the shadow of this Tree  
Q| take the shaddow of this bush

Cf. II iv 298 —

F| There's scarce a Bush.

Q| ther's not a bush.

V iii 69 F| More then in your addition.  
Q| more then in your aduancement.

Cf. V iii 29 —

F| One step I haue aduanc'd thee,

Q| One step, I haue aduanct thee,

'Aduancement' occurs in both texts in II iv 196.

V iii 152 F| This is practise *Gloster*,  
Q| This is meere practise *Gloster*

Cf. II iv 85 —

F| meere fetches,

Q| meare Iustice,

V iii 171-2 F| The Gods are iust, and of our pleasant vices  
Make instruments to plague vs:  
Q| The Gods are iust, and of our pleasant vertues.  
Make instruments to scourge vs

Cf. I ii 102-3 —

F| Nature finds it selfe scourg'd by the sequent  
effects.

Q| nature finds it selfe scourg'd by the sequent  
effects,

It should be pointed out that we actually find one or two passages as regards which it seems (at least at first sight) possible to hold that *either Q or F* contains an anticipation or recollection. Considering our view of the nature of the transmission of the F text it is possible for us to allow that these types of corruption might appear in it. Scribe E was probably connected with the King's Men, and he probably knew the play. He might conceivably, therefore, on occasion, correcting his copy of Q, strike out a reading in it and substitute another,



not from the playhouse manuscript but from his memory, which might be faulty and anticipate a later passage or recollect an earlier one. Thus at II iv 135 the two texts run as follows:

F| Then she to scant her dutie.

Q| Then she to slacke her dutie.

Now at II iv 241 both texts have the infinitive 'to slacke', and nothing is more likely than that Q's 'to slacke' in line 135 is an anticipation of 'to slacke' in line 241. But at II iv 171 Lear uses the verb 'to scant' in both texts. In line 135, it might be suggested, Scribe E may be anticipating this. Again, at III iii 12-13 the two texts read:

F| ther is part of a Power already footed,

Q| Ther's part of a power already landed,.

At III vii 2 both texts say that the army of France is 'landed', and Q's 'landed' in III iii 13 may be an anticipation of this word in III vii 2. But at III vii 44 'footed' appears in both texts. In III iii 13, it might be suggested, Q's 'landed' may be correct and F's 'footed' may be an anticipation by Scribe E of 'footed' in III vii 44. In the first case at any rate, however, the probability seems to me strongly against F being corrupt. Immediately after changing 'slacke' to 'scant' in II iv 135 Scribe E wrote into his quarto a five-and-a-half-line passage which Q had omitted: he must of course have got this passage from the playhouse manuscript: this means that at II iv 135 he was conscientiously comparing his quarto with the playhouse manuscript: and this in turn suggests strongly that 'scant' came from the playhouse manuscript. A similar case, involving possible recollection in F instead of anticipation, occurs at I iv 301-2. We dealt with this passage earlier in this chapter,<sup>1</sup> and we suggested that the Q 'yea, i'st come to this?' might be an inexact anticipation of III iv 47-8 where both texts have 'art thou come to this?'. On the other hand, as we said, the Q 'yea, i'st come to this?' might be authentic,

<sup>1</sup> See p. 36.

its omission from F being the result of a misunderstanding by the F compositor. Now Scribe E wrote in the words 'Let it be so', which are wanting in Q. It might be suggested that these words which Scribe E inserted (either in place of or as an addition to Q's 'yea, i'st come to this?') are not authentic, but a recollection of I i 107 where they occur in both texts. But I iv 301-2 occur in the course of a passage which is very corrupt in Q: Scribe E must have been invoking the aid of his playhouse manuscript hereabouts, and 'Let it be so' must surely have come from there. I would add that in the lists given above of passages in which I claim that Q contains anticipations or recollections I have not to my knowledge included any cases in which the ambiguity spoken of in this paragraph is present.

Before passing to the next stage of our inquiry, we may sum up the present stage by making some remarks about these lists just set out.

In connection with list (c), consider any given case in which in Q we find the same word or phrase in two passages, this word or phrase appearing in F in the second passage, but a different word or phrase in the first passage. There seem to me to be the following alternatives to regarding the Q reading in the first passage as an anticipation of the common reading in the second: hypothesis (i) that Shakespeare originally wrote the same word or phrase twice, and in the course of a revision altered it in the first passage; hypothesis (ii) that Shakespeare wrote the same word or phrase twice and that Scribe P, Scribe E, or the F compositor altered it in the first passage intentionally or through carelessness; hypothesis (iii) that in the first passage the Q reading is corrupt, but is not an anticipation — that is, that we have to do with coincidence. I believe that hypothesis (i) must be rejected in any event: and if all the cases in list (c) are to be explained by the same formula, all three hypotheses must be rejected.

*Hypothesis (i).* In one or two cases in our list, Q readings explicable as anticipations gave positive indications of being

corrupt in that they missed a point obviously intended by Shakespeare from the outset: in these cases at all events we do not have to do with a Shakespearian first draft (Q) and a Shakespearian revision (F). And there are strong objections in any case to the revision theory. These are well stated by Greg in his *Editorial Problem in Shakespeare*, p. 89. If the F text of *Lear* is a revision of the Q text, then the revision was a very detailed one embracing many *minutiae*. Greg says that 'we have no evidence whatever that such persistent and wholesale revision was anything but exceptional in Elizabethan dramaturgy, and further . . . it appears particularly unlikely in the work of so fluent a writer as Shakespeare'. He goes on: 'And when it comes to a detailed examination of the texts [of *Lear*], I find myself unable to imagine any competent author, least of all Shakespeare — and moreover Shakespeare, not in his apprentice stage as in *Richard III*, but at the very height of his powers — writing the clumsy and tentative lines we find in the quarto, apparently groping after his expression and even his meaning with the hesitancy of a novice. The quarto is, I am convinced, derivative. Nor can I believe that the folio represents a conceivable revision. That Shakespeare should add or delete or recast or touch up is conceivable; but that he should rewrite a play in order to make a lot of verbal alterations is surely not in character . . .'. Greg adds, in a footnote, 'Had structural recasting ever necessitated rewriting a play throughout, I have no doubt that in doing so Shakespeare would both consciously and unconsciously have made all sorts of small alterations in the text, many of which would have seemed to us indifferent and unmotivated. But there is no suggestion of any structural necessity for revision in either *Richard III* or *Lear*'. Chambers holds the same view regarding *Richard III*, and his remarks apply equally to *Lear*: he says, 'I cannot reconcile with any reasonable conception of Shakespeare's methods of work a revision limited to the smoothing out of metre and the substitution of equivalent words, without any incorporation of any new structure or any new ideas'. And he makes another

point: 'Nor can I think that either Shakespeare or any one else at the theatre would have thought it either worth while or practicable to make actors relearn their parts with an infinity of trivial modifications' (*William Shakespeare*, I, 298).

*Hypothesis (ii)*. The first point made above against hypothesis (i) applies equally strongly against hypothesis (ii). Again, in some cases a Q reading, explicable as an anticipation, while making sense, is inferior to the corresponding F reading from the literary point of view: and we can hardly, I think, attribute to Scribe P, Scribe E, or the F compositor a reading superior to the Shakespearian one.

*Hypothesis (iii)*. There are cases in which the passage which in Q contains the variation from F is so similar to the later, invariant, passage that memorial confusion is a much safer hypothesis than coincidence. We can see the association-links.

To repeat: if all the cases in our list (c) are to be explained by the same formula, then it must be by the formula of memorial anticipation.

The same arguments can, *mutatis mutandis*, be applied to recollections. But here there is an additional possibility. Whereas it is not possible to hold a compositor responsible for an anticipation of a passage which does not lie close to that corrupted, it is always possible to hold him responsible for a recollection. At a given point a compositor's sub-conscious mind may throw up a word or phrase he set up even a considerable time before. But with a list of anticipations for many of which the Q compositor cannot possibly be held responsible, we may regard it as at least very unlikely that he is responsible for the recollections of passages *a long way* back.

We have more than once alluded to the possibility of a careless scribe who knew the play working with his eye off his copy and introducing memorial corruption. In his *Manuscript of Shakespeare's 'Hamlet'* Dover Wilson has shown that F *Hamlet* contains memorial corruption (and textual expansion) introduced by such a scribe. Now in one or two cases in our lists (c) and (d) above we have what we may call two-way

memorial corruption: thus Q corrupts I i 238 by association with I i 247, and it corrupts I i 247 by association with I i 238; it corrupts II ii 83 by association with II ii 108, and it corrupts II ii 108 by association with II ii 83. Then at III iv 47 Q recollects I iv 146, and at III iv 62 it recollects III iv 47. In such cases as these at any rate we are surely not dealing with momentary negligence by a scribe: surely we are dealing with memory *per se*.

But finally we are relying on this argument as regards lists (a), (c), and (d): anticipations and recollections, and textual expansion, may admittedly be the result of carelessness in a scribe with an authentic manuscript before him. But at the beginning of this chapter we examined certain Q passages which gave positive indications of reporting — these passages were at some stage transmitted by memory unassisted by any authentic document. These passages contained anticipations and recollections, and textual expansion. When therefore at other points we meet anticipations and recollections, and textual expansion, we may not unreasonably postulate reporting there also.

As regards list (b): scribes and compositors are always liable to invert, and in a given case it is possible that Q is right and that F contains an inversion made by Scribe P, Scribe E, or the compositor. And if in a given case Q is wrong, the error does not of course indicate reporting. But frequency of inversion is consistent with reporting: in passages of Q undoubtedly reported there are differences of word-order from F; and the presence of a large number of such differences of word-order elsewhere in Q tends to corroborate (though it does no more) our impression that Q as a whole is a reported text.

From all that has been said so far in this chapter, then, I submit that we are entitled to proceed on the assumption that at some stage the Q text was memorially transmitted, i.e. that it is a reported text. We must now turn to the question, by what method was it reported?

# THE COPY FOR Q

(ii)

## Q NOT A STENOGRAPHIC REPORT

We have seen (p. 19) that in 1879 Schmidt advanced the theory that the Q text was taken down in shorthand during performance. Sir Edmund Chambers thinks that 'possibly it was produced by shorthand and not memorization'.<sup>1</sup> Dr. Greg also holds that it is a shorthand report. He considers this conclusion inescapable, but it is only fair to emphasize that he does not like it. 'I cannot but conclude', he says, 'that some kind of shorthand was employed, however little I like the conclusion.'<sup>2</sup> I do not like it either: indeed I think it impossible.

In 1608 there were available three systems of shorthand. These were — (a) *Characterie*, invented by Timothy Bright, the textbook of which was published in 1588; (b) *Brachygraphie*, invented by Peter Bales, the textbook of which was published in 1590; (c) *Stenographie*, invented by John Willis, the textbook of which was first published, anonymously, in 1602.

Curt Dewischeit, erroneously believing that all the Shakespearean quartos contained pirated texts, regarded these as having been procured, during performances, by stenographers using *Characterie*.<sup>3</sup> In our own day, Dr. J. Quincy Adams has argued that the Q text of *King Lear* was conveyed by this means.<sup>4</sup> Both Dewischeit and Quincy Adams point to readings in Q *Lear* which, differing from those of F, can be readily explained as arising from the use of *Characterie*. It cannot be denied that there are such readings: but they can equally well be explained otherwise, while on the other hand *Characterie* is far too primitive and clumsy a system to have been capable of yielding from performance a text such as that of Q *Lear*.<sup>5</sup>

<sup>1</sup> *William Shakespeare*, vol. I, p. 465.

<sup>2</sup> *Editorial Problem*, p. 96.

<sup>3</sup> See *Shakespeare Jahrbuch*, vol. XXXIV (1898), pp. 170-220.

<sup>4</sup> See *Modern Philology*, vol. XXXI (1933-4), pp. 135-63.

<sup>5</sup> See W. Matthews, *Modern Language Review*, vol. XXVII (1932), pp. 243 ff.;

<sup>4</sup> *Library*, vol. XV (1934-5), pp. 481 ff.; M. Doran, *Modern Philology*, vol. XXXIII (1935-6), pp. 139 ff.

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The same is true of Bales's *Brachygraphie*, which employs the same basic principles as Bright's system.<sup>1</sup>

John Willis's *Stenographie* is much superior to the shorthand systems of Bright and Bales. The appearance of Willis's textbook marks a turning-point in the history of English shorthand. Indeed Willis's system is in certain respects the foundation of modern shorthand. Writing in 1926, A. T. Wright says<sup>2</sup> that 'probably there is no system extant as an effective instrument of the art, which is not based to some extent upon principles first enunciated by him in connection with stenography more than three centuries ago'. It is John Willis's system which Dr. Greg suggests as the means by which the Q text of *Lear* was transmitted. But, having examined Willis's system, I believe that, though it is a remarkable improvement on the systems of his predecessors, it is itself nevertheless too cumbersome to have been capable of producing from performance in the theatre a report of the standard of fullness and accuracy which we find in the quarto of *Lear*. Compared with the texts of the acknowledged 'good' Shakespearian quartos the text of Q *Lear* is very bad; but compared with those of the acknowledged 'bad' Shakespearian quartos it is very good. It is a reported text, but the standard of the reporting is as regards both fullness and accuracy remarkably high on the whole. I do not believe that any of the shorthand systems known to have been available for use in 1608 was sufficiently practicable to have been capable of conveying, from a performance or performances given under normal circumstances, a report of the standard found in Q *Lear*.

In order to substantiate this we must examine the systems in detail. And, since this examination will be of considerable length, it has been thought best to publish it by itself in a volume which will be issued shortly after the present one.

<sup>1</sup> See W. Matthews, *Modern Language Reviews*, vol. XXVIII (1933), pp. 81-3.

<sup>2</sup> *John Willis, S.T.B. and Edmond Willis* (published by the Willis-Byrom Club), p. 77.

## THE COPY FOR Q

Meanwhile, having indicated what the conclusion of the forthcoming volume will be, we may proceed to the next stage of our inquiry.

### (iii)

#### Q A MEMORIAL RECONSTRUCTION

The Q text was not printed from Shakespeare's own manuscript, nor from a transcript of that: there was a memorial stage in its transmission — it is a reported text. It was in my opinion not transmitted by a stenographer in attendance at a performance or performances in the theatre. Nor can it be explained as a memorial reconstruction made by one actor or a small number of actors who had taken part in the play. In such a reconstruction we should expect the parts of some characters (those played by the reconstructing actors) to be better reported than the parts of the other characters: and we should expect the reporting of the speeches of the other characters to be better at points where any of the reconstructing actors were on the stage than at other points. But we do not have these conditions in Q *Lear*: there is no consistent variation in the standard of the reporting of the speeches of different characters. What method of reporting, then, can we reasonably postulate for this text?

The theory I wish to suggest is purely conjectural. I can discover nothing in the Q text which in my opinion can be urged against it: I think it fully accounts for the state of the Q text: and I can find no other theory of which I could make these statements.

In his book *The Textual History of 'Richard III'*,<sup>1</sup> Dr. David Lyall Patrick advances a theory of the nature of the transmission of the Q<sub>1</sub> text of *Richard III* which is accepted by Dr. Greg in his *Editorial Problem in Shakespeare*. Dr. Patrick shows — to quote the words of Dr. Greg's summary<sup>2</sup> —

<sup>1</sup> Stanford University Publications, University Series, Language and Literature, vol. VI, no. 1 (1936).

<sup>2</sup> Op. cit. pp. 79-80.



'that the quarto [of *Richard III*] represents in the first place an acting version, and in the second place an actors' perversion, of the genuine text': this view had been suggested as long ago as 1880 by Alexander Schmidt, but, as Dr. Greg points out, Dr. Patrick's book gives us 'the first serious attempt to prove it'. Patrick shows 'that the quarto version has been shortened mainly by being adapted to the needs of a restricted cast, and that it exhibits clearly, if "in a minor degree", most of the familiar features of a report — such as repetition and anticipation, transposition and substitution, improvisation and vulgarization, which naturally account for the frequent and more or less indifferent variants that are so marked a characteristic of the texts [of Q and F]'. Dr. Greg (p. 85) speaks of 'the great unevenness of the text' in the undoubted 'bad' quartos. He points out that 'though vastly inferior on the whole, that of *Romeo and Juliet* contains pages, and that of *Hamlet* speeches, as good as any in *Richard III*. If,' he goes on, 'the agency that produced those passages could have operated at a uniform level, it would have had no difficulty in producing our present text. It follows that if individual actors were instrumental in producing the piracies, the company in general could perfectly well have produced from memory the quarto text of *Richard III*; and like Patrick I am driven to conclude that this is actually what happened'.

Now the texts of Q *Richard III* and Q *Lear* have certain salient characteristics in common. They have in common 'most of the familiar features of a report — such as repetition and anticipation, transposition and substitution, improvisation and vulgarization', and also a textual standard far above that of the acknowledged 'bad' quartos. The two texts are not completely analogous. Nevertheless, I suggest that this view of Q *Richard III* may be taken of Q *Lear* also. I suggest that the Q text of *Lear* is a memorial reconstruction made by the entire company.

Under what circumstances would the company find it necessary to reconstruct the whole play from memory? It

might be suggested that the reconstruction was made in London, the company having temporarily lost the original prompt-book, and fearing that the loss would be permanent. Now if the original prompt-book was a transcript of Shakespeare's manuscript, with alterations, and if the prompt-book went missing, the obvious thing for the company to do was surely to make a new transcript of Shakespeare's manuscript, with the necessary alterations. It is conceivable of course that Shakespeare had given the company a fair copy made by himself and that it had been possible to turn this document itself into a prompt-book, making the alterations in it itself. If we are dealing with a matter of temporary loss, it is obviously less easy to suppose that two manuscripts of the play went missing at the same time than that one went missing<sup>1</sup> (if Shakespeare gave the company a fair copy he might quite conceivably throw his original rough manuscript away). It is, however, easier to suppose that the memorial reconstruction was made during a provincial tour, the company having left the prompt-book (and the author's manuscript also, if the prompt-book was a transcript) in London. This is what Dr. Greg suggests in the case of *Richard III.*<sup>2</sup> Sir Edmund Chambers assigns to the composition of *Lear* the date 1605.<sup>3</sup> Now in his *Elizabethan Stage*, vol. II, p. 212, he writes: 'Ten Court plays were given in the winter of 1605-6, but the dates are not recorded. Three more were given in the summer of 1606 during the visit of the King of Denmark to James, which lasted from 7 July to 11 August, and then the company seems to have gone on tour. They were at Oxford between 28 and 31 July, at Leicester in August, at Dover between 6 and 24 September, at Saffron Walden and

<sup>1</sup> At any rate, either (a) Shakespeare's manuscript or the original prompt-book, if these documents were distinct, or (b) Shakespeare's manuscript, with alterations, used as the original prompt-book, must have been found again, since the F text, as we have seen, depends on a playhouse manuscript, probably the prompt-book in use in 1622-3, and since this 1622-3 prompt-book does not depend on the memorial reconstruction.

<sup>2</sup> *Editorial Problem*, p. 86.

<sup>3</sup> *Elizabethan Stage*, vol. II, p. 212; *William Shakespeare*, vol. I, p. 470.

Maidstone during 1605-6, and at Marlborough in 1606'. It may be that at some point in the course of this tour the postulated memorial reconstruction was made.

If Q *Lear* is a memorial reconstruction made by the entire company, I would suggest that the actual method of making the reconstruction may have been that all the actors met together and dictated their parts in turn to a scribe (perhaps the book-keeper) who wrote down what they said as fast as he could.<sup>1</sup> The actors thus virtually gave a performance of the play, and upon this 'performance' the Q text entirely depends. The actors made such mistakes as they doubtless habitually made in performances in the theatre — anticipation and recollection, inversion, the introduction of gratuitous exclamations, vocatives, connectives, etc., synonym-substitution, vulgarization, metrical breakdown, omission, patching.

There are in Q *Lear* some errors which look like errors of hearing; and there are cases in which a speech is assigned to a character other than the one who speaks it in F. Greg points out in connection with the respective quartos that 'there appear to be no mistakes of the ear or serious confusion between speakers in *Richard III*: both are found in *Lear*' (*Editorial Problem*, p. 94). Later he says (*ibid.* p. 95), 'errors of the ear and misassignment of speeches are blunders that may easily be made by a reporter attending a performance; they are less likely to arise if a body of actors endeavour to reconstruct from memory a play they have been in the habit of performing. We are already being driven to look for an origin of the *Lear* quarto different from that suggested for *Richard III*'. But I do not think that the presence in Q *Lear* of aural errors and misassignment of speeches necessarily invalidates our hypothesis. Let us consider each of these types of corruption in turn.

<sup>1</sup> Cf. the method suggested by Greg for the memorial reconstruction of *Orlando Furioso*: 'All the members of the group of actors in question who had a working knowledge of the play met together and, having secured the services of a ready writer, proceeded in turn to dictate their parts as well as their memories would allow' (*Two Elizabethan Stage Abridgments*, 1922, p. 354).

# THE COPY FOR Q

## Aural Errors

Among errors in Q which may be regarded as errors of hearing the following are the most noteworthy.

- I iv 165 Q| They know not how their wits doe weare,  
 F| And know not how their wits to weare,  
 I iv 343 Q| striuing to better ought, we marre whats well.  
 F| Striuing to better, oft we marre what's well.

In Shakespeare's time the 'gh' in 'ought' was sometimes pronounced as in the modern English 'laugh': see H. C. Wyld, *A Short History of English*, 3rd ed., p. 193, para. 264, and p. 208, para. 282 (1) (b). Thus someone hearing the word 'oft' (i.e. 'often') might easily have misunderstood it as 'ought' (i.e. 'anything'). Note that the Q line is punctuated to accord with the new, and erroneous, reading.

- I v 8 Q| If a mans braines where in his heeles,  
 F| If a mans braines were in's heeles,

- III ii 33 Q| the man . . . shall haue a corne cry woe,  
 F| The man . . .  
 Shall of a Corne cry woe,

It would seem that 'of' has been understood as an unstressed 'haue'.

- III iv 23 Q| seeke thy one ease  
 F| seeke thine owne ease,

In Shakespeare's day 'one' could be pronounced either as in modern English or to rhyme with e.g. 'bone' (*Love's Labour's Lost*, V ii 331-2) and 'loan' (Sonnet VI, 6, 8), without an initial 'w' sound. See Wyld, op. cit. pp. 179-80.

- III vii 95 Q| throw this slaue vpon| The dungell  
 F| throw this Slaue| Vpon the Dunghill:

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IV i 60 Q| *Stiberdigebit* of| Mobing, & *Mohing* who . . .  
(F omits.)

Edgar has set out to list 'fiue fiends' and, as the Q text stands, '*Stiberdigebit*' is the fifth: the mysterious '*Mohing*' is an unlooked-for sixth. Theobald emended '*Mobing*, & *Mohing*' to '*mopping and mowing*'; If this is right, Q's '*Mohing*' is presumably an aural error. The passage is punctuated in accordance with the misunderstanding — the comma which should stand after '*mowing*' has been placed after '*Mobing*'.

IV iv 27 Q| No blowne ambition doth our armes in sight  
F| No blowne Ambition doth our Armes incite,

IV vi 80 Q| Bare free & patient thoughts,  
F| Beare free and patient thoughts.

IV vi 156 Q| a dogge, so bade in office,  
F| a Dogg's obey'd in Office.

V iii 307 Q| why should a dog, a horse, a rat of life  
F| Why should a Dog, a Horse, a Rat haue life,

An unstressed '*haue*' appears to have been misunderstood as '*of*'. Cf. III ii 33 above, where the reverse misunderstanding appears to have taken place.

Scattered through Q there are spellings which may perhaps be regarded as the result of mishearing, or as faithful reproductions of popular pronunciations: e.g. I ii 89 *aurigular* (F *Auricular*), II ii 56 *ruffen* (Ruffian), III ii 2 *caterickes* (Cataracts), III iv 149 *venter'd* (ventured), III vi 34 *cushings* (for cushions: F omits), IV vi 104 *argue* (Agu), etc.<sup>1</sup>

Believing that Q was printed from a Shakespearian autograph Miss Doran gives two alternative explanations of such errors as we have listed above. One is that they, or some of them, are not aural errors at all: 'the printer may', she says,<sup>1</sup>

<sup>1</sup> *The Text of 'King Lear'*, p. 125.

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‘have himself unconsciously substituted words similar in sound, just as now one sometimes writes *their* for *there*, *write* for *right*, and so forth’. Dr. Greg also points out<sup>1</sup> that ‘of course, as is now recognized, the mental substitutions of a compositor may sometimes have the appearance of mishearings’. But, while Dr. Greg allows that we could imagine a compositor printing ‘in sight’ even if his copy read ‘incite’, he finds it more difficult to believe — and I agree — that it was the Q compositor who changed ‘a Dogg’s obey’d’ to ‘a dogge, so bade’. Furthermore, if ‘*Mohing*’ is an error for ‘mowing’ (partaking of the nature of aural error) I think we may in this case at any rate absolve the compositor — I doubt if such a word as ‘*Mohing*’ would occur to any compositor. Miss Doran’s alternative explanation is that ‘the printer may have occasionally set from dictation’. She goes on: ‘Although there is no reason to think that this was a common practice, there is proof that it was sometimes done. If light failed, or if the manuscript was particularly difficult to make out, another printer might carry it to the light and read a portion of it aloud.’<sup>2</sup> In his *King Richard II: a New Quarto* (1916), p. 35, Dr. A. W. Pollard considers the question of dictation to compositors, and concludes that it was probably only an occasional practice, indulged in under exceptional circumstances. ‘Any general habit of printing from dictation is extremely improbable,’ he writes, ‘inasmuch as with only a slight saving of time to the compositor it would have involved the employment of an extra man, nineteen-twentieths of whose time would have been wasted, as a dictator can read quite twenty times as fast as a compositor can set up.’ On the other hand, Pollard admits that ‘on a dark day, or when difficult copy was sent in, a master printer might easily have taken the manuscript himself to a window or candle and dictated for a few minutes’. In his *Introduction to Bibliography*, pp. 241-6, Dr. R. B. McKerrow deals fully with the question of whether compositors worked to dictation. He gives the evidence which indicates that it was a not unknown practice,

<sup>1</sup> *Editorial Problem*, p. 94.

<sup>2</sup> *Op. cit.* p. 125.

but his conclusion — it is given as 'a mere guess', but it is a very reasonable guess — is that 'dictation was never customary but that it may sometimes have been resorted to': again, he says 'I think we must admit the *possibility* of setting from dictation, though we must beware of assuming it without evidence in any particular case'.

There can be no doubt, judging from the compositor's misreadings, that the copy for *Q Lear* was difficult copy. Dictation to the compositor from time to time is not at all inconceivable. But the hypothesis I am suggesting permits of a safer explanation of errors of hearing in the quarto. I am suggesting that the actors dictated their parts to a scribe, perhaps the book-keeper: obviously this scribe may have misheard or misinterpreted the spoken word at any given point. It might be objected that the book-keeper, having presumably a general knowledge of the play, would be unlikely to perpetrate the more serious errors in our list: but I do not think that this is by any means an insuperable objection. Writing down the whole play from dictation would be an arduous task, and the book-keeper (if it was he) may well have simply written mechanically, as fast as he could, without thinking of the meaning of what he was writing. I do not think that the presence of some aural errors in the text is any argument against the theory that *Q Lear* gives us a memorial reconstruction of the play, made by the company at large.

### *Misassignments*

There are certain cases in which *Q* and *F* assign speeches differently with which we are not concerned here. In some cases the *Q* assignment is right and that of *F* wrong: these are discussed elsewhere:

I i 187	<i>Q</i>   <i>Glost.</i>	<i>F</i>   <i>Cor.</i>	See p. 168.
II ii 146	continues to <i>Reg.</i>	<i>Corn.</i>	See p. 175.

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V iii 161 Q| *Gon.* F| *Bast.* See p. 189.

V iii 252 *Duke.* *Edg.* See p. 191.

(I do not include I iv 96, where Q has '*Kent.* Why Foole?' and F '*Lear.* Why my Boy?'. Q is right: F anticipates the speech at line 104: it is not a case of different assignation.)

We have seen that F gives us an abridgment in which the number of speaking characters has been cut down slightly. At IV iv 11 Q has *Doct.* and F has *Gent.*. Throughout IV vii F assigns the Doctor's speeches to the Gentleman. We do not have to do here with misassignation in Q.<sup>1</sup> There are other cases in which we do not have to do with misassignation in Q:

I iv 52, 55, 62, 71 Q| *seruant.* F| *Knigh. or Knight.*

I v 47 *Seruant.* *Gent.*

II iv 2 *Knight.* *Gent.*

II iv 58 *Knight.* *Gen.*

IV ii 70 and through- *Gent.* *Mes.*  
out the scene

V iii 276 *Cap.* *Gent.* (See p. 163).

V iii 296 *Capt.* *Mess.* (See p. 164).

These are doubtless just different appellations for the same small-part actors.

Passing to real cases of misassignation in Q, we find that for a high proportion of them the compositor may be to blame. In the following two cases he may have simply omitted a speech-heading which stood in his copy:<sup>2</sup>

<sup>1</sup> Two of Q's assignations in IV vii are wrong. At line 21 Q has *Doct.*, at line 23 *Gent.*. These should be the other way round. The Q compositor may have accidentally inverted the order of these speech-headings.

<sup>2</sup> He certainly did this at I ii 36: Q uncorr. no heading, corr. *Ba.*



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I iv 227      Q| continues to *Lear*.      F| *Foole*.

II iv 160      Q| insets the line but has no      F| *Le*.  
speech-heading

At I i 274 Q assigns two speeches to *Gonorill*. and *Regan*. respectively. F assigns them to *Regn*. and *Gon*. respectively. Here the compositor may have carelessly inverted the two speech-headings.<sup>1</sup>

There is another type of error which a compositor may make in connection with speech-headings. If he has (quite correctly) assigned a pair of contiguous speeches to character A and character B, he may do so also with the next pair of speeches even though his copy assigns them to character A and character C. He will be more likely to assign the A/C speeches to A/B if he has set up a number of A/B alternations just before. The error may be due to his not looking at the A/C speech-headings in the copy but mechanically repeating those he has set up a minute or two before: or it may be due to his eye catching the wrong set of headings (which is especially likely if the A/C headings are both preceded and followed by A/B alternations). I think that the following misassignments may not unreasonably be attributed to the Q compositor:

I iv 49      Q| *Kent*.      F| *Knigh*.

At lines 45 and 49 the Q alternation is *Lear./Kent.*, and that of F is *Lear./Knigh.*. Apart from three words by Oswald this alternation is preceded by 10 alternations between Kent and Lear. (Since Q heads lines 52, 55, 62, and 71 *seruant*. it is unlikely that *Kent*. in line 49 is a wrong expansion of *Knt*. for *Knight*.).

I iv 126      Q| *Lear*.      F| *Kent*.

At lines 115 and 126 the alternation is in Q *Foole./Lear.*, and in F *Foole./Kent.*. These are preceded by 4, and followed by 4, alternations between the Fool and Lear.

<sup>1</sup> See footnote (1) on p. 83.

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V iii 71      Q| *Gon.*                      F| *Alb.*

At lines 69 and 71 the alternation is in Q *Reg./Gon.*, and in F *Reg./Alb.*. These are preceded by one alternation, and followed by two alternations, between Regan and Goneril.

V iii 313      Q| *Lear.*                      F| *Kent.*

In line 313 Q alternates *Lear./Edgar.*. This may be a repetition of the preceding alternation (*Lear./Edg.*, lines 306, 312).

V iii 324      Q| *Duke.*                      F| *Edg.*

At lines 322 and 324 the Q alternation is *Kent./Duke.*, and that of F is *Kent./Edg.*. The Q compositor may have repeated the preceding alternation (*Kent./Duke.*, lines 317, 319).

Two cases which look rather more complicated occur at II iv 289-94 and at V iii 223-7.

At II iv 289-94 we have the following assignments:

	Q	F
289	<i>Duke.</i>	<i>Gon.</i>
291	<i>Reg.</i>	<i>Corn.</i>
294	<i>Re.</i>	<i>Corn.</i>

A not inconceivable explanation can be found which will absolve the reconstructing actors of our hypothesis from responsibility for the Q misassignments here. Let us set out the Q and F assignments from line 288 to line 294: (it should be noted that Q omits '*Corn.* Whether is he going? | *Glo.* He calls to Horse,'):

	Q	F
288	<i>Reg.</i>	<i>Reg.</i>
289	<i>Duke.</i>	<i>Gon.</i>
291	<i>Reg.</i>	<i>Corn.</i>

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	Q	F
292		<i>Glo.</i> <i>Corn.</i>
293	<i>Glo.</i>	<i>Glo.</i>
294	<i>Re.</i>	<i>Corn.</i>

It is conceivable that when writing the play out from dictation the book-keeper (or whoever the scribe was) accidentally repeated '*Reg.*' in line 289 instead of writing '*Gon.*'. If so, his manuscript may have read:

288 *Reg.*  
289 *Reg.*  
291 *Duke.*  
293 *Glo.*  
294 *Duke.*

He may have looked over this subsequently and discovered that he had assigned two contiguous speeches to Regan. He may have adjusted this by transposing the assignations of 289 and 291. The copy for Q may finally have had:

288 *Reg.*  
289 *Duke.*  
291 *Reg.*  
293 *Glo.*  
294 *Duke.*

And the Q compositor may have been the culprit who altered the assignation of line 294 from '*Duke.*' to '*Re.*': having set up Regan's name at the heads of alternate speeches three times (at the second, fourth, and sixth speeches back — lines 291, 288, and 284) he may simply have done so again: thereafter, he presumably attended to his copy.

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At V iii 223-7 the two texts give us the following:

- Q|*Gent.* Helpe, helpe, (knife?)  
*Alb.* What kind of helpe, what meanes that bloody  
*Gent.* Its hot it smokes, it came euen from the heart of -  
*Alb.* Who man, speake?  
*Gent.* Your Lady sir, . . .

- F|*Gen.* Helpe, helpe: O helpe.  
*Edg.* What kinde of helpe?  
*Alb.* Speake man.  
*Edg.* What meanes this bloody Knife?  
*Gen.* 'Tis hot, it smoakes, it came euen from the heart of—O she's  
dead.  
*Alb.* Who dead? Speake man.  
*Gen.* Your Lady Sir, . . .

Q omits '*Alb.* Speake man.', and gives Edgar's 'What kinde . . . bloody Knife?' to Albany. It is conceivable that in the copy for Q these words were correctly assigned to Edgar: the headings in the copy for Q may have run:

*Gent.*

*Edg.*

*Gent.*

*Alb.*

*Gent.*

The compositor may have altered the first alternation from '*Gent./Edg.*' to '*Gent./Alb.*' owing to his eye having caught the next alternation ('*Gent./Alb.*') too soon.

There are two cases in which a difference of assignation between Q and F is accompanied by a difference in the wording of the speech in question. Dr. Greg speaks of the words having been 'altered to fit the speaker' in Q (*Editorial Problem*, p. 94): but it is also possible that the speaker was altered to fit the words.

At II iv 184-5 the two texts run as follows:

Q| *Enter Gon.*  
*Gon.* Who struck my seruant, *Regan* I haue good hope  
 Thou didst not know ant.

*Lear.* Who comes here? O heauens!

F| *Enter Gonerill.*  
*Lear.* Who stockt my Seruant? *Regan*, I haue good hope  
 Thou did'st not know on't.  
 Who comes here? O Heauens!

The reconstructing actors may have given the text correctly as it appears in F. The scribe, looking over his work subsequently, may have misread his own 'stockt' as 'struck', and, remembering that Oswald had been struck, altered the speech-heading from '*Lear.*' to '*Gon.*', writing in '*Lear.*' in front of 'Who comes here? . . .' He may, going over his manuscript, have read 'stockt' correctly, but, remembering Oswald's being struck, and noticing that Goneril had just come on, he may have made the two alterations in speech-heading and dialogue on his own responsibility. Again, it is possible that the actor of Lear's part, dictating, pronounced 'stockt' as 'stuckt', that his '-t' was indistinct, that the scribe thought he was saying 'struck', took that down, and subsequently, looking over the manuscript, altered the speech-heading to conform with 'struck'. At any rate, I do not think it necessary to suppose that the reconstructing actors were responsible for the mis-assignation of the speech.

At V iii 82 the two texts read —

Q| *Bast.* Let the drum strike, and proue my title good.

F| *Reg.* Let the Drum strike, and proue my title thine.

As Greg points out (*Editorial Problem*, p. 95) the Q version is nonsense — 'a drum can prove nothing but its capacity for noise'. The F version makes excellent sense: 'proue' is an imperative addressed by Regan to Edmund. Now I suggest that it is possible that the actor of Regan's part (in a moment of aberration, not realizing that he was producing nonsense) substituted 'good' for 'thine', having 'good' in his mind from the

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last line but one, spoken by Albany — 'The let alone lies not in your good will'. The scribe, looking over the manuscript of the reconstruction, may have thought that as the line stood it was more appropriate in Edmund's mouth, and so he may have changed the assignation.

We have now surveyed most of the cases of misassignation of speeches in Q and we have found ourselves able to absolve the reconstructing actors from responsibility for them. Thus their occurrence is not necessarily an argument against our hypothesis of the nature of the transmission of the Q text. Having said that, I would make the following admission. The total number of misassignations in Q is not very large: and even if we had to attribute them, or some of them, to the reconstructing actors, I do not see that our hypothesis is in danger on that account. It could have happened, I imagine, that owing to shakiness of memory the company found itself in genuine doubt in a few places as to who should deliver certain short and comparatively unimportant speeches. It may even have happened that an error made on a certain occasion was perpetuated in successive performances and so got into the reconstruction which we have in the quarto. Some of the cases we have considered may come into this category. Another case which may belong to this category is to be found at II ii 55 where the words 'Speake yet, how grew your quarrell?' are assigned to Gloucester in Q and to Cornwall in F. The Q assignation may be due to confusion with II ii 80 where the words 'How fell you out, say that?' are ascribed to Gloucester in both texts. Again, take V iii 116. The two texts read:

Q  <i>Bast.</i> Sound?	Againe?
F	1 <i>Trumpet.</i>
<i>Her.</i> Againe.	2 <i>Trumpet.</i>
<i>Her.</i> Againe.	3 <i>Trumpet.</i>

I believe that F omits Q's 'Sound?' accidentally, but that that word should be spoken by the Herald and not by Edmund. I believe that in performances the actor who played Edmund

may have been in the habit of butting in here, and that this has been perpetuated in the report: see p. 188.

Two of the most striking characteristics of the Q text have still to be dealt with, namely the treatment of verse line-division and the method of punctuation. Conditions of verse-lining and punctuation in Q are such that Greg says (*Editorial Problem*, p. 95), 'We could well imagine that the printer had before him copy that was altogether without punctuation or metrical division': he says further, 'Such copy would naturally result from a shorthand report, and I do not know what else would produce it'. Let us deal first with the mislineation and then with the punctuation.

### *Mislineation*

Mislineation is a persistent feature of the Q text. We find passages of verse, printed as verse, with faulty line-division. As Chambers says,<sup>1</sup> 'The verse is often put wrong by an initial error, and runs from central pause to central pause, until another error or the end of a speech recovers it. Occasionally it is altogether unmetrical.' According to Edward Hubler's reckoning,<sup>2</sup> of the verse-lines which Q prints as verse-lines 650 are divided incorrectly, 1580 correctly. In addition to this, several hundreds of lines of verse are printed straight on as if they were prose: and some prose is printed as if it were verse. To quote Hubler's figures again,<sup>3</sup> 'there are five hundred lines of verse set up as prose, and sixty-one lines of prose set up as verse'. Any theory as to the nature of the copy for Q must of course embody an explanation of all this mislineation.

Miss Doran's explanation is completely unsatisfactory. Since she believes that the Q compositor had before him a Shakespearian autograph manuscript, and since she assumes in him fidelity to his copy, she must somehow explain why a Shakespearian autograph manuscript should contain mis-

<sup>1</sup> *William Shakespeare*, vol. I, p. 465.

<sup>2</sup> *The Parrott Presentation Volume*, ed. Hardin Craig, 1935, p. 427.

<sup>3</sup> *Ibid.* p. 426.

lineation corresponding to that in the printed text. As regards 'short passages of verse wrongly printed as prose or misaligned, occurring in the midst of correctly printed verse',<sup>1</sup> she has a ready explanation. Such passages, according to her, 'appear to have been additional or revisional matter written on the margin in such a way that the printer of the quarto was unable to make out the divisions of the verse'.<sup>2</sup>

It cannot be denied that verse-mislineation in a printed text may be the result of marginal insertion in the copy. 'Owing chiefly to the practice of marginal revision', writes Professor Dover Wilson,<sup>3</sup> 'the old texts frequently give us passages of verse incorrectly divided or printed in prose.'<sup>4</sup> But clearly there is a limit to the possible length of such marginal insertions. If we find, as we do in Q *Lear*, that in some fairly lengthy scenes all or practically all the verse is misdivided or printed as prose, we cannot invoke as an explanation the theory of marginal insertion or substitution. Nor can we reasonably invoke the theory of continuous interlinear insertion with cancellation of the earlier stratum: in *Lear*, I iv 196-345 is almost entirely verse, yet in Q it is all printed exactly as if it were prose; the passage would occupy several pages of manuscript; why, during a postulated revision, should Shakespeare take the trouble to cancel the first draft line by line and write the revised version in as interlinear insertion instead of adopting the simpler plan of writing the new version on fresh sheets of paper? Miss Doran's theory is inapplicable to I iv 196-345. Again, after the exit of Curan, II i is entirely in verse: i.e. it has just under 120 lines of verse. Of these 120, we find that in speeches of two or more verse-lines Q prints only about 20 as verse: the rest are printed as if they were prose. Miss Doran's theory is inapplicable here also. She is herself troubled by these cases, but unfortunately she offers no alternative

<sup>1</sup> *The Text of 'King Lear'*, p. 128.

<sup>2</sup> *Ibid.*

<sup>3</sup> *The New Shakespeare: The Tempest*, 1921, p. xliii.

<sup>4</sup> See also A. W. Pollard, *Shakespeare's Fight with the Pirates*, 1920, 1937, pp. xxiv-xxvi.



explanation. She says: 'With the two scenes which are largely in verse printed almost throughout as prose (I, iv; II, i) and with the two which are almost entirely misaligned (III, ii; III, vi) it is difficult to deal'.<sup>1</sup> But surely this is the heart of the matter. By her hypothesis Miss Doran explains short passages of mislineation and of verse set up as prose, but on her own admission this hypothesis fails to account for lengthy passages of the same nature: and these latter emphatically require explanation. Any theory explaining the mislineation must take into account all the mislineation. An explanation which accounts for only part of the mislineation is suspect even as regards that part. Dr. Van Dam is right in saying that 'if . . . these large passages will not easily yield to her theory, that theory seems to be self-condemned'.<sup>2</sup>

I do not think that we can accuse Shakespeare of having arbitrarily decided to write verse as prose at certain points in his autograph manuscript, nor of misdividing verse-lines in lengthy passages. Why should he?

Was all the verse correctly divided in the copy for Q, and did the compositor at certain points set it up as prose or misdivide it for some reason? This is Dr. Van Dam's opinion:<sup>3</sup> it is the explanation offered by Mr. Hubler also.<sup>4</sup>

Of the occasional printing of prose as verse in the quarto Mr. Hubler gives a reasonable enough explanation. 'One can understand', he says,<sup>5</sup> 'how a compositor who had been setting up long passages of blank verse carried the rhythmic pattern of it in his head, and broke up short passages of prose into lines of approximately blank verse length.' Again, Mr. Hubler says that 'it is reasonable to suppose that the compositor, who had to read a bit of his text and carry it in his head while he set it up, read his text not by lines but by clauses, and that he sometimes ended a line with a clause when he

<sup>1</sup> Op. cit. p. 128.

<sup>2</sup> *The Text of Shakespeare's 'Lear'* (Materials for the Study of the old English Drama: Louvain, 1935), p. 3.

<sup>3</sup> Op. cit. p. 4.

<sup>4</sup> Op. cit.

<sup>5</sup> Op. cit. p. 426.

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should have added a word or two from the next clause to fill out the line'.<sup>1</sup> For example, at I i 261-2 Q reads:

*Lear.* Thou hast her *France*, let her be thine,  
For we haue no such daughter, nor shall euer see  
etc.

At I iii 4-5 Q reads

*Gon.* By day and night he wrongs me,  
Euery houre he flashes into one grosse crime or other  
etc.

In each case the first two words of the second line belong to the end of the first.

But the great bulk of the mislineation and printing of verse in prose form is explained by Mr. Hubler as being the result of a desire on the compositor's part to save space. The quarto was to be as small a volume as possible.

Hubler quotes several passages in support of his contention. For instance he quotes IV vi 279-IV vii 3. This passage appears thus in the quarto:

And woes by wrong imaginations loose  
The knowledge of themselues. *A drum a farre off.*  
*Edg.* Giue me your hand far off me thinks I heare the beaten  
Come father ile bestow you with a friend. *Exit.* (drum,  
*Enter Cordelia, Kent and Doctor.* (thy goodnes,  
*Cord.* O thou good *Kent* how shall I liue and worke to match  
My life will be too short and euery measure faile me.

Corresponding to these seven lines of print the folio has twelve, and a modern edition requires ten<sup>2</sup> — and this is exclusive of the space required for leading above and below the third stage-direction. This passage exemplifies four separate space-conserving devices which Hubler finds to be characteristic of much of the Q text, viz. (i) more than one verse-line is crowded into one line of print, (ii) long lines are bent over into the end of the preceding or following line-space, (iii) short stage-directions are printed in line-spaces already partially

<sup>1</sup> Op. cit. pp. 428-9.

<sup>2</sup> F prints IV vii 1-3 as five short lines.

occupied by dialogue, and (iv) where stage-directions occupy a line by themselves they are frequently not spaced off from the surrounding dialogue. Hubler gives other examples of these characteristics.

Again, he draws attention to the way in which Q prints III vi 63-75:

*Edg.* Tom will throw his head at them, aunt you curs,  
Be thy mouth, or blacke, or white, tooth that poysons if it bite,  
Mastife, grayhoūd, mungril, grim-hoūd or spaniel, brach or him,  
Bobtaile tike, or trūdletaile, *Tom* will make them weep & waile,  
For with throwing thus my head, dogs leape the hatch and all  
are fled, loudla doodla come march to wakes, and faires, and  
market townes, poore *Tom* thy horne is dry. (her

*Lear.* Then let them anotomize *Regan*, see what breeds about  
etc.

It is clear that the compositor has appreciated the verse-structure of lines 64-71 ('Be thy mouth . . . and all are fled'). Except for the last two words of line 71 ('are fled'), he has set up each rhyming couplet as a single line beginning with a capital letter. One may well see here a conscious attempt to save space. In the passage quoted the compositor has in four lines dispensed with spacing between words separated by commas: and he has used the tilde three times, and the ampersand once.

There is no need to enlarge upon the undoubted fact that the printing of verse in prose form saves much space. Miss Doran and Mr. Hubler note an interesting possibility in this connection with regard to a passage on sig. L3v of the second quarto. This quarto is a reprint of the first,<sup>1</sup> and it is falsely dated 1608;<sup>2</sup> possibly it was intended to pass it off as the first. It may be, then, that the printers of Q2 strove to finish the text on sig. L4 since the Q1 text finished on that page. If so, this may explain the fact that V iii 270-80 are printed as prose in Q2 while they appear in verse form in Q1 (correctly divided except for lines 276-8). The need for just this amount of

<sup>1</sup> See footnote (1) on p. 6.

<sup>2</sup> See pp. 4-5.

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compression may have become apparent to the Q<sub>2</sub> compositor at this point; and it is not easy to explain otherwise why the Q<sub>2</sub> compositor, with a printed Q<sub>1</sub> before him, should have set up its verse here in prose form.<sup>1</sup> Hubler argues that the Q<sub>1</sub> compositor was actuated by the same motive in setting up verse as if it were prose.

Some passages in Q yield easily enough to Hubler's explanation: others do not. Let us look at the passage which, Hubler tells us,<sup>2</sup> was the first which suggested to him that the Q mislineation might have been the result of an attempt to save space. The passage occurs at I i 261-5, and appears thus in the folio:

*Lear.* Thou hast her *France*, let her be thine, for we  
Haue no such Daughter, nor shall euer see  
That face of hers againe, therefore be gone,  
Without our Grace, our Loue, our Benizon:  
Come Noble *Burgundie.*    *Flourish.*    *Exeunt.*

In the quarto the passage is printed as follows:

*Lear.* Thou hast her *France*, let her be thine,  
For we haue no such daughter, nor shall euer see  
That face of hers againe, therfore be gone,    (*Burgūdy.*  
Without our grace, our loue, our benizon? come noble  
*Exit Lear and Burgundie.*

This passage as it appears in Q exemplifies some of the characteristics already noted of the alleged compositorial compression — the printing in a line-space of more material than a verse-line, the turning of the last word of a line into the space at the end of the preceding one, and the use of the tilde. Hubler claims that by this 'compression' the Q compositor has saved a line-space.<sup>3</sup> But, as Greg points out in the course of an important article refuting Hubler's hypothesis,<sup>4</sup> Hubler

<sup>1</sup> See Hubler, op. cit. pp. 433-4: Miss Doran, op. cit. pp. 29-30.

<sup>2</sup> Op. cit. p. 430.

<sup>3</sup> Op. cit. p. 431.

<sup>4</sup> *Library*, vol. XVII (1936-7), pp. 172-83. See p. 177 therein in the present connection.

omitted to quote the stage-direction at the end of the passage. In Q the direction '*Exit Lear and Burgundie.*' occupies a line-space by itself, so that the whole passage occupies the same number of line-spaces in Q as it does in F, viz. five. I suppose that Hubler might counter this by suggesting that up to the words 'come noble *Burgūdy*' the Q compositor was *trying* to save space, but was then defeated by the stage-direction. But there are other passages of mislineation in Q which cannot be explained at all by Hubler's hypothesis — passages in which Q and F use the same number of line-spaces and in which the Q compositor has made no attempt to save space. One such passage, which is examined by Greg in the course of the article already referred to, occurs at III ii 1-13. It appears thus in Q:

*Enter Lear and Foole.*

*Lear.* Blow wind & cracke your cheekes, rage, blow  
 You caterickes, & Hircanios spout til you haue drencht,  
 The steeples drown'd the cockes, you sulphurous and  
 Thought executing fires, vaunt-currers to  
 Oke-cleauing thunderboults, singe my white head,  
 And thou all shaking thunder, smite flat  
 The thicke Rotunditie of the world, cracke natures  
 Mold, all Germains spill at once that make  
 Ingratefull man.

*Foole.* O Nunckle, Court holy water in a drie house  
 Is better then this raine water out a doore,  
 Good Nunckle in, and aske thy daughters blessing,  
 Heers a night pities nether wise man nor foole.

This passage occupies exactly the same number of line-spaces in Q as it does in F — there is no saving of space in Q. Nor do I think that it can be suggested that the compositor was at all interested in saving space here: if he was, why did he leave such big spaces at the ends of his fourth, sixth, and eighth lines of Lear's speech? Had he wanted to save space he could have managed matters so that the words 'Ingratefull man' were not left to fill a whole line-space by themselves. As an

explanation of the Q lineation in this passage Hubler's formula simply will not do.

As regards division, the first line of the Q passage is correct. The rest are incorrectly divided and read awkwardly. But the third to the eighth lines, inclusive, may be easily enough scanned as pentameters (the sixth ends with a similar rhythm to that of the ending of the first, and the eighth lacks an initial unstressed syllable in the first foot). Greg believes that in the copy for Q the passage was written straight on as if it were prose. He suggests<sup>1</sup> that the compositor may have been 'misled by the unusual scansion of the first line (which ends with three stressed syllables) into thinking he was dealing with prose'. At 'Thought executing' he decided that the speech was in verse: he continued it as verse, but he did not go back to correct the lining of what he had already set up<sup>2</sup> — beginning with 'Thought executing' he simply counted out a pentameter, then another, and so on to the end of the speech, where, however, he was left with two words which he had to set up as a line by themselves. Now the Fool's speech which follows is actually prose. It appears in Q as verse. According to Greg's theory it was written as prose in the copy for Q; but the compositor continued his division into makeshift pentameters.

It may perhaps be suggested that the Q lineation represents an attempt at division into verse from the beginning of the passage. Admittedly the second line in Q is, if taken as a pentameter, very clumsy: but it is possible that it is meant to be a pentameter although it has one or two extra unstressed syllables — it may be scanned

x / (x) x    x    x / (x) x    /    x /    x    /  
You caterickes, & Hircanios spout til you haue drencht,

(The bracketed unstressed syllables may be elided.)

<sup>1</sup> *Library*, vol. XVII, p. 179, footnote.

<sup>2</sup> He may have gone back and changed initial small letters into capitals at the beginning of the second and third lines. So Greg suggests (*op. cit.* p. 179, footnote) — or alternatively that he had used initial capitals although he thought he was dealing with prose.

Now if the compositor had correctly divided copy in front of him, why should he (i) treat as prose, or (ii) treat as verse but misdivide, the first part of the passage ('Blow wind . . . sulphurous and')? Not to save space, since from 'Thought executing' at any rate his line-division is controlled by metrical considerations and good-sized spaces are left at the ends of some of the lines. The only explanation that I can see is that behind Q at some stage in its transmission lies a document in which the passage was not divided into verse-lines, and that someone concerned in the transmission of the text has conjecturally and erroneously divided it. It may be that (1) the compositor had before him copy in which the passage was undivided and divided it himself — that is Greg's theory. Alternatively, (2) the copy for Q was a transcript of an earlier manuscript, the earlier manuscript did not have verse line-division in this passage, and the person responsible for making the copy introduced it.<sup>1</sup> I shall suggest in a moment that possibly (3) the verse was undivided in the copy for Q as originally written out, and that, subsequently, conjectural verse line-division was indicated by some such means as diagonal strokes at the ends of metrical lines or what were taken to be metrical lines. At any rate, behind this passage in Q, at some stage in its transmission, there must lie a document without verse-lining.

The Fool's speech at III ii 10-13, actually prose, appears in Q as verse. And the bulk of III iii — lines 1-19 — is prose but appears in Q as verse. The setting up of prose as verse, of course, does the reverse of saving space. Hubler, envisaging correctly lined copy, says, in a passage we have already quoted (see p. 92), that: 'One can understand how a compositor who had been setting up long passages of blank verse carried the rhythmic pattern of it in his head, and broke up short passages

<sup>1</sup> In *Editorial Problem*, p. 95, footnote, Greg admits this alternative possibility. He says, 'Of course punctuation and division may have been introduced by the reporter in making his longhand transcript, but that would not make them less conjectural'.

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- of prose into lines of approximately blank verse length'. But if III iii 1-19 appeared correctly as prose in the copy for Q, the compositor, setting it up in verse-lengths, must surely as he proceeded with the passage have known what he was doing — it is long enough to make this a fair assumption: and if he was anxious to save space why did he do it? According to Greg's theory, the entire copy for Q was without verse line-division, which was supplied by the compositor(s). This theory explains the lineation of III iii admirably. According to it, the whole of III iii appeared as prose in the copy: there was nothing in the copy to indicate to the compositor whether it was actually prose or verse: he decided that it was all verse, and acted accordingly. Alternatively, in III iii the Q compositor followed the line-division of the copy, and the copy depended on an earlier document without verse-lining, this being introduced by the person who made the copy. Or the whole scene appeared in prose form in the copy for Q as originally written out, and the verse-lining of Q was conjectured, and indicated by diagonals subsequently inserted in the copy, by someone responsible for editing it.

We can readily see how it came to be thought that III iii was a verse-scene from the beginning. The first speech splits up very well into the blank-verse lengths in which it appears in Q:

*Glost.* Alacke alacke *Edmund* I like not this,  
Vnnaturall dealing when I desir'd their leaue  
That I might pittie him, they tooke me from me  
The vse of mine owne house, charg'd me on paine  
Of their displeasure, neither to speake of him,  
Intreat for him, nor any way sustaine him.

I think that, if presented with an undivided text of the play and asked to divide the verse-lines without documentary assistance, many people would divide this speech as it is divided in Q. Having done so, the person responsible for the Q lineation would naturally assume that Gloucester's second speech was also in verse: and so it is divided as verse in Q,



though the 'verse' runs less smoothly than in the first speech, particularly awkward being the lines

Go toe say you nothing, ther's a diuisiō betwixt the Dukes,  
and

Ther's part of a power already landed,.

The next, and last, speech in III iii is a verse speech, misdivided in Q. As it appears in Q it scans, though with a good number of extra unaccented syllables:

This curtesie forbid thee, shal the Duke instāly know

And of that letter to, this seems a faire deseruing

And must draw me that which my father looses, no lesse

Then all, then yonger rises when the old doe fall.

I believe we must accept the theory that, at some stage in its transmission, a document without verse-lining underlies Q: and the Q verse-lining is conjectural.

We have dealt with III ii 1-13 and III iii. There is mislineation of more than one kind in what lies between.

III ii 14-17 is correctly divided. At line 18 Q goes wrong. It prints as one line

You owe me no subscription, why then let fall your horrible  
(plesure

We have spoken of the compositor, or some other person concerned in the transmission of the Q text, counting out pentameters. He counted them out correctly in III ii 14-17: why did he go wrong at line 18? He can hardly have intended the long line just quoted to be a pentameter. He may have intended 'You owe me no subscription,' to be a metrically incomplete line, and 'why then let fall your horrible plesure' to be a pentameter. The incomplete and complete lines have

been stuck together. If the compositor was responsible for the conjectural line-division, it is to be supposed that he decided to set up a  $\frac{1}{2}$  plus 1 line as a single line. If the copy contained line-division, it is to be supposed that the person responsible for the division did not indicate division between 'subscription,' and 'why then', though he intended it. At any rate, 'why then . . . plesure' may well have been intended as a pentameter. The division having gone wrong here, that of the rest of the speech is wrong — but as they stand the lines can be scanned as rough pentameters, with five words at the end which must perforce stand in a line by themselves:

<sup>x</sup> <sup>x</sup> <sup>/</sup> <sup>x</sup> <sup>/</sup> <sup>x</sup> <sup>/</sup> <sup>x</sup> <sup>/</sup> <sup>x</sup> <sup>/</sup> <sup>x</sup> <sup>/</sup>  
 Here I stād your slaue, a poore infirme weak &  
<sup>x</sup> <sup>/</sup> <sup>x</sup> <sup>/</sup> <sup>x</sup> <sup>/</sup> <sup>x</sup> <sup>/</sup> <sup>x</sup> <sup>/</sup> <sup>x</sup> <sup>/</sup> <sup>x</sup> <sup>/</sup>  
 Despis'd ould man, but yet I call you seruile  
<sup>/</sup> <sup>x</sup> <sup>x</sup> <sup>/</sup> <sup>x</sup> <sup>/</sup> <sup>x</sup> <sup>/</sup> <sup>x</sup> <sup>/</sup> <sup>x</sup> <sup>/</sup> <sup>x</sup> <sup>/</sup> <sup>x</sup> <sup>/</sup>  
 Ministers, that haue with 2. pernitiuous daughters ioin'd  
<sup>x</sup> <sup>/</sup> <sup>x</sup> <sup>x</sup> <sup>x</sup> <sup>/</sup> <sup>x</sup> <sup>/</sup> <sup>x</sup> <sup>/</sup> <sup>x</sup> <sup>/</sup> <sup>x</sup> <sup>/</sup> <sup>x</sup> <sup>/</sup>  
 Your high engēdred battel gainst a head so old & white  
 As this, O tis foule.

The next speech (III ii 25-36), by the Fool, begins and ends with prose ('Hee that has . . . headpeece,' . . . 'for there was . . . glasse.'). In between is a passage of eight short lines in rhyme. The whole speech is printed as prose in Q. We must suppose that, despite the rhymes, the compositor, or whoever else was responsible for the Q lineation, failed to notice that the middle part of the speech was verse.

The lineation is correct after this until we come to Kent's speech at III ii 42-9. This is a verse-speech, and Q prints it as verse, but misdivides it. It should begin with a complete pentameter, thus (according to the text of Q) —

Alas sir, sit you here? Things that loue night,  
 (L)oue not such nights as these, (t)he wrathfull Skies  
 etc.

In Q it begins with a metrically incomplete line —  
 Alas sir, sit you here?

Then we have, as a pentameter —

Things that loue night, loue not such nights as these,

It is very likely that a person faced with this speech written straight on as prose, and required to divide it into verse-lines, might, on looking at the beginning of it, decide that 'Things . . . these,' formed a pentameter: he would be forced, therefore, to begin the speech with a short line. The remainder of the speech appears thus in Q:

The wrathfull Skies gallow, the very wanderer of the  
Darke, and makes them keepe their caues,  
Since I was man, such sheets of fire,  
Such bursts of horred thunder, such grones of  
Roaring winde, and rayne, I ne're remember  
To haue heard, mans nature cannot cary  
The affliction, nor the force.

It must be admitted that if this is the result of an attempt at division into blank verse it was a very clumsy attempt. The line 'Such bursts . . . grones of' has the requisite number of regular feet: the two lines following it can be made to scan by accenting the first syllable in each and regarding each as wanting the initial unaccented syllable: and 'The affliction . . . force' is a remnant which has to be put in a line by itself. The line 'Since . . . fire' might conceivably be regarded as a pentameter with each of the first two feet consisting solely of a single stressed syllable, but only at the cost of even greater awkwardness could the two lines 'The wrathfull . . . caues' be regarded as blank verse lines — and yet they may have been intended for such by the person responsible for the division, who, we might suggest, may perhaps on occasion have got tired of counting out syllables and simply taken as a blank verse line a group of words occupying approximately the usual space.

Lear's speech at III ii 49-60, a verse speech, is set up as verse in Q, but is misdivided: and each line in Q can be scanned fairly easily as a pentameter. The next speech, a verse speech by Kent (III ii 60-7), is set up as prose in Q. This is

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followed by a verse speech by Lear (III ii 67-73), in which the Q lination is correct until we come to line 70. Here we should have as a pentameter

The art of our necessities is strange.

But, in the counting out of metrical lines which we are postulating, the person responsible has taken two further syllables into the line —

<sup>x</sup> / <sup>x</sup> / <sup>x</sup> / <sup>x</sup> <sup>x</sup> <sup>x</sup> / <sup>x</sup> /  
 The art of our necessities is strange that can,.

The remainder is divided up into blank verse lengths thus:

<sup>x</sup> / <sup>x</sup> / <sup>x</sup> / <sup>x</sup> / <sup>x</sup> / <sup>x</sup> /  
 Make vild things precious, come you houell poore,  
<sup>/</sup> <sup>x</sup> / <sup>x</sup> <sup>x</sup> / <sup>/</sup> <sup>x</sup> <sup>x</sup> /  
 Foole and knaue, I haue one part of my heart

— and then, in a line by themselves, come the final words

That sorrowes yet for thee.

The Fool's speech at III ii 74-7, in verse, is set up as prose in Q. It is followed by a single-line speech from Lear. And so the scene comes to an end in Q (III ii 79-95 appears in F only).

In our survey of III ii and iii we have found (1) verse lined as verse but wrongly divided, (2) verse set up as if it were prose, (3) prose divided up as if it were verse. We have found all these types of mislining within three pages of the quarto (sigs. F4v (last line) — G2). In (1) and (3) most of the Q lines would seem to have been intended to scan as pentameters (though many of them sound very clumsy). I can see no explanation for all this other than the theory that at some stage in its transmission the entire Q text was written straight on as if it were prose: in very many passages the verse has been divided correctly (see Hubler's statistics, quoted on p. 90): sometimes it has been divided incorrectly: sometimes it has been left as prose (the person dividing having either failed to

realize that it was verse or having simply been guilty of negligence): sometimes what is actually prose has been taken to be verse and divided accordingly.

As we have seen, Greg suggests that the actual copy for Q was undivided and that the line-division of Q was introduced by the compositor, or rather compositors: 'We could well imagine,' says Greg, 'that the printer had before him copy that was altogether without punctuation or metrical division, and that the different treatment it received in the several parts of the play was due to the different degree of skill shown by several compositors' (*Editorial Problem*, p. 95). I cannot say that I very much like the suggestion that the compositors were saddled with responsibility for the line-division: this would add greatly to their labour and to the time they would take in setting up the text of the play: it would thus add greatly to the expense of the production of the quarto, and I very much doubt whether the publisher would have considered the added expense justifiable. I regard as more likely a suggestion already made, viz. that as originally written out the copy for Q had no verse line-division, and that this was subsequently indicated, conjecturally, by the insertion of diagonals. It was very often indicated correctly: but sometimes it was not. The person responsible for the division must be supposed to have varied in conscientiousness and efficiency in different passages. I think it is not unreasonable to suggest that he may well have done so. He manages to divide long stretches of verse correctly: at other times he divides it incorrectly but his lines scan smoothly enough: again he divides it incorrectly but his lines are clumsy: yet again he does not divide it at all: and sometimes he divides as verse what is actually prose. In dealing with certain mis-assignments of speeches in Q we suggested that after the play had been taken down the manuscript was looked over and an adjustment made, conjecturally, here and there: we may now suggest that such adjustments may have been made in the course of a revision of the manuscript the main purpose of which was to insert indications of the verse-lining.

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We have quoted Greg as saying that 'copy . . . altogether without punctuation or metrical division . . . would naturally result from a shorthand report', and as saying that he does 'not know what else would produce it' (*Editorial Problem*, p. 95). But the type of transmission we are suggesting might have produced it. We are envisaging the actors gathered together and dictating the play to a scribe. It is quite reasonable to suppose that as a general rule the actors dictated their speeches phrase by phrase but not necessarily pentameter by pentameter. The scribe might very easily fail in a given passage to realize that what was being dictated was verse. He would therefore write what he heard continuously as prose. It may be pointed out that the scribe, being presumably connected with the company, would know before he started on his task that the bulk of the play was in verse. But even if, while taking down a given passage, he knew that it was in verse, he might not be able to appreciate the actual verse line-division from the phrase-by-phrase dictation of the actors; and, rather than retard the dictation and taking down of the play by stopping to determine the division, he may simply have written the text continuously as prose. He may even have deliberately decided, before starting to take down the play at all, that he would write everything straight on as prose and then later go over his manuscript and indicate the verse-lining: for the process of dictating and writing to dictation would be much easier and quicker if actors and scribe did not have to bother about verse line-division.

### *Punctuation*

The punctuation in Q is very odd. As Chambers points out (*William Shakespeare*, I, 465), 'Q has practically no punctuation except commas, even in places where both logic and enunciation require heavier stops'. I give here the numbers of occurrences of the various punctuation-marks in Q *within* the speeches in the stretch of text comprising the first two Acts (the marks at the ends of the speeches are not included). A

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similar preponderance of commas is to be found in the last three Acts. The numbers of lines given are the numbers of lines of print in Q, excluding stage-directions and catchwords.

Act & Scene	No. of lines	Commas	Semi-colons	Colons	Questn. marks	Excln. marks	Full stops
I i	295	302	5	5	7	I	—
ii	147	175	5	4	3	I	—
iii	25	28	I	—	—	—	—
iv	259	320	4	I	9	5	4
v	42	33	I	—	—	I	—
II i	113	154	3	I	2	I	I
ii	160	173	I	—	5	—	2
iii	21	31	—	—	—	—	—
iv	294	318	—	2	7	I	4
Totals	1356	1534	20	13	33	10	11
							87

As we have seen, Greg suggests (*Editorial Problem*, p. 95) that 'the printer had before him copy that was altogether without punctuation or metrical division' and says that 'such copy would naturally result from a shorthand report' and that he does 'not know what else would produce it'. But the state of the punctuation in Q may, I think, be reasonably enough explained by our theory of the transmission of that text. We are postulating a scribe writing from dictation. Punctuation-marks would not be dictated: and, writing in haste, the scribe may as a general rule have simply put in a comma on his own initiative after every group of words. Alternatively, he may have written his manuscript without any punctuation, or with very little, and it may have been punctuated, mainly with commas, during the hasty revision that we have already suggested. Or, thirdly, even after the revision it may have been left without any punctuation, or with very little, and the Q compositor may be responsible for the punctuation in the

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printed text, or for most of it. At any rate, I do not think that the condition of the punctuation in the Q text conflicts with the theory of the nature of the transmission of that text which I wish to recommend.

• We have said that the most probable reason for the whole company finding it necessary to construct a text of *Lear* from memory is that they found themselves in need of a prompt-book. But I very much doubt whether the manuscript from which Q was printed could itself have been used as a prompt-book. For one thing, it must have been very badly written, judging by the many misreadings by the compositor: and a prompt-book that was difficult to read would not be of very much use.

There are one or two stage-directions in Q which seem too vague for a prompt-book:

- I i 32           ... Enter one bearing a Coronet, ...
- III vii 26     Enter Gloster brought in by two or three,
- IV iv head    Enter Cordelia, Doctor and others.
- V iii 40       Enter Duke, the two Ladies, and others.
- V iii 222     Enter one with a bloudie knife,

Again, Q is not always consistent in the names by which it refers to characters in stage-directions and speech-headings. Thus in I iii Oswald is referred to as 'Gentleman' in the stage-direction at the head of the scene and as 'Gent.' in the speech-headings: at I iv 42 we have the stage-direction 'Enter Steward', and his speech-headings are 'Steward' or 'Stew.' at lines 44, 78, 81, 83: but after his entry at line 330 his speech-headings are 'Oswald' and 'Osw.'. In a prompt-book we should probably expect a uniform designation in the stage-directions and speech-headings.<sup>1</sup> It seems clear that the character is referred to as 'Gentleman' in I iii because Goneril calls him her 'gentleman' in I iii 1, and as 'Oswald' at the end

<sup>1</sup> See R. B. McKerrow, *Review of English Studies*, vol. XI (1935), pp. 459-65



of I iv because Goneril has summoned him with the words 'What *Oswald*, ho'. McKerrow suggests (op. cit.) that non-uniformity in the method of referring to characters in stage-directions and speech-headings might well be found in a text printed from the author's manuscript, but would not be likely to be found in a text printed from a prompt-book. There is no question of *Q Lear* having been printed from the author's manuscript; but the phenomenon just referred to suggests that the document from which it was printed was not a prompt-book. There is other evidence of the same kind. At the head of III vi *Q* has the stage-direction 'Enter Gloster and Lear, Kent, Foole, and Tom'. Edgar is at this juncture masquerading as poor Tom: hence the reference to 'Tom' in the stage-direction. But we should probably expect a prompt-book to designate him uniformly as 'Edgar'. In V ii the direction at the head of the scene refers to 'Cordelia with her father in her hand': we should probably expect a prompt-book to read 'Lear' instead of 'her father'. Cornwall and Albany are sometimes indicated by their names or abbreviations of them, but sometimes simply by the word 'Duke'. At I iv 253 we have the stage-direction 'Enter Duke' (i.e. Albany), and his speeches during the rest of this scene are headed 'Duke': at II i 84 we have the direction 'Enter the Duke of Cornwall', his first speech (85) is headed 'Corn.', and the rest of his speeches in this scene are headed 'Duke': at II ii 38 Cornwall and Regan are referred to in the stage-direction as 'the Duke and Dutchesse', their speeches in this scene being headed 'Duke' and 'Reg.': at II iv 121 we have 'Enter Duke and Regan' (i.e. Cornwall and Regan), and Cornwall's speeches in this scene are headed 'Duke': at the head of III v comes 'Enter Cornewell . . .' and his speeches are headed 'Corn.': at the head of III vii we have 'Enter Cornwall . . .' and again his speeches are headed 'Corn.': in IV ii Albany is referred to in his speech-headings as 'Alb.' (there is no direction for his entry): at V i 17 we have 'Enter Albany . . .' and the speech-headings are 'Alb.': and in V iii at line 40 we have 'Enter Duke . . .'

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and, in the speech-headings, 'Alb.' up to line 231 and then 'Duke'. We should expect that in a prompt-book the two Dukes would each be clearly designated and distinguished from the other.<sup>1</sup>

In a considerable number of places Q omits necessary indications of entries and exits. This also suggests that it was not printed from a prompt-book. In the following table a list is given of cases in which Q fails in this respect. Where the stage-directions incorporated in my own text differ from those of F they are given in the third column. In some cases F is defective in this matter, but it is not defective to anything like the same extent as Q is.

	Q	F	<i>The Present Edition</i>
I i 34	om.	Exit.	Exeunt Gloucester and Edmund. — Capell.
I i 186	om.	Exit.	
I i 265	Exit Lear and Burgundie.	Exeunt.	Exeunt Lear, Burgundy, Cornwall, Albany, Gloster, and Attendants. — Capell.
I ii 113	om.	Exit	
I iv 7	Enter Lear.	Enter Lear and Attendants.	Enter Lear and Knights. [Enter Lear, Knights, and Attendants. — Rowe.]
I iv 42	om.	om.	Exit first Knight. [Exit an Attendant. — Dyce.]

<sup>1</sup> We regard F as depending on a prompt-book. Yet, as Greg notes (*Editorial Problem*, p. 100, footnote), 'there is slight inconsistency in the use of "Edmund" and "Bastard" in directions and speech headings': 'but', he goes on, 'this is more likely due to the influence of Q. Possibly the manuscript had "Edmund" throughout. (Note that at the end of I. ii where there is an addition in F we find *Edm.* replacing *Bast.* as prefix.)'.

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	<i>Q</i>	<i>F</i>	<i>The Present Edition</i>
I iv 44	om.	Exit.	
I iv 46	om.	om.	Exit second Knight. [Exit a Knight. — Dyce.]
I iv 47	om.	om.	Re-enter second Knight. [Re-enter Knight. — Dyce.]
I iv 74	om.	om.	Exit second Knight. [Exit an Attendant. — Dyce.]
I iv 75	om.	om.	Exit third Knight. [Exit an attendant. — Dyce.]
I iv 76	om.	Enter Stew- ard. (after 77)	As in F, but placed after 'Foole' in 75 as by Johnson.
I iv 89	om.	om.	Exit Steward. (after 'wisedome') [Pushes the Steward out. (after 'so') — Theobald.]
I iv 91	Enter Foole. (after 'ser- uice')	Enter Foole. (after 'ser- uice')	Enter first and third Knights with Foole. (after 'thanke thee')
I iv 269	om.	om.	Exeunt Knights.
I iv 286	om.	Exit.	
I iv 290	om.	Enter Lear.	
I iv 307	om.	Exit	
I iv 318	om.	Exit	
I iv 330	om.	Enter Stew- ard.	

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	Q	F	<i>The Present Edition</i>
I v head	Enter Lear.	Enter Lear, Kent, Gentle- man, and Foole.	Enter Lear, Kent, and Foole. (at head) — Q2. Enter Gentleman. (after 45) — Theobald.
II i 13	om.	Exit.	
II i 32	om.	Exit Edgar.	
II i 36	Enter Glost.	Enter Gloster, and Ser- uants. . . .	
II i 42	om.	om.	Exeunt some Ser- uants. — Dyce.
II i 84	Enter the Duke of Cornwall.	Enter Corne- wall, Regan, and Atten- dants.	
II ii 146	om.	Exit.	Exeunt all but Glou- cester and Kent. — Dyce.
II ii 154	om.	Exit.	
II iv head	Enter King.	Enter Lear, Foole, and Gentleman.	
II iv 57	om.	Exit.	
II iv 115	om.	Exit.	
II iv 121	Enter Duke and Regan.	Enter Corne- wall, Regan, Gloster, Seruants.	
III ii 78	om.	Exit.	Exeunt Lear and Kent. — Capell.

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	<i>Q</i>	<i>F</i>	<i>The Present Edition</i>
III iv 27	om.	Exit. (after 26)	Exit Foole. (after 27) [Fool goes in. (after 27) — Johnson. Exit Fool. (after 26) — Rowe. Exit Fool. (after 'in' in 27) — Capell.]
III iv 37	om.	Enter Edgar, and Foole. (after 36)	Enter Foole. (after 37) Enter Edgar. (after 43) [The Fool runs out from the hovel. (after 39) — Theobald. <i>Ditto</i> (after 37) — Capell. Enter Edgar disguised as a madman. (after 43) — Theobald.]
III iv 181	om.	Exeunt	
III vi 99	Exit.	Exeunt (rest of scene omitted)	Exeunt Kent, Gloucester, and the Fool, bearing off the King. — Capell.
III vi 113	om.	—	Exit. — as in Cambridge. [Exit Edgar. — Theobald.]
III vii head	Enter Cornwall, and Regan, and Gonerill, and Bastard.	Enter Cornwall, Regan, Gonerill, Bastard, and Seruants.	As in F, but with 'Edmond' for 'Bastard' from Theobald.

# THE COPY FOR Q

	Q	F	<i>The Present Edition</i>
III vii 3	om.	om.	Exeunt some of the Seruants. — Capell.
III vii 19	om.	om.	Exit Steward. [Exit Oswald. — Staunton.]
III vii 22	om.	om.	Exeunt other Seruants. — Capell.
III vii 92	om.	Exit with Glouster.	Exit a Seruant with Glouster.
III vii 96	Exit.	Exeunt, (rest of scene omitted)	Exit Cornwall, led by Regan. — Theobald.
IV i 50	om.	Exit	
IV i 78	om.	Exeunt.	
IV ii 25	om.	Exit. (after 'death')	Exit Edmond. (after 'Gloster') [Exit Bastard. (after 'Gloster') — Rowe.]
IV ii 28	Exit Stew.	Enter Albany.	Exit Steward. Enter Albany.
IV vi 213	Exit. (after 'sir')	Exit. (after 'on')	Exeunt Gentlemen. (placed as in Q)
IV vii head	Enter Cordelia, Kent and Doctor. (but five speeches headed 'Gent.')	Enter Cordelia, Kent, and Gentleman. (Doctor eliminated in abridgment)	Enter Cordelia, Kent, Doctor, and Gentleman.

SHAKESPEARE'S 'KING LEAR'

	<i>Q</i>	<i>F</i>	<i>The Present Edition</i>
IV vii 20	om.	Enter Lear in a chaire car- ried by Ser- uants	
IV vii 96	om.	— (passage ab- sent)	Exit. — as in Camb. ed. [Exit Gent. — Theo- bald.]
Vi 4	om.	om.	Exit Gentleman. [To a Gentleman, who goes out. — Globe ed.]
Vi 39	Exeunt. (af- ter 'word')	Exeunt both the Armies. (after 37)	Exeunt all but Albany and Edgar. (after 'ouertake you') [Exeunt all but Albany and Edgar. (after 'speake') — so Camb. ed.]
Vi 50	Exit. (after 49)	Exit. (after 49)	Exit Edgar. (after 50) — Dyce.
V ii 4	om.	Enter Edgar.	
V ii 11	om.	Exeunt.	
V iii head	om.	... Souldiers, Captaine.	
V iii 26	om.	Exit.	Exeunt Lear and Cor- delia, guarded. — Theobald.
V iii 40	om. Enter Duke, the two Ladies, and others.	Exit Captaine. Enter Albany, Gonerill, Re- gan, Soldiers.	Enter Albany, Gonerill, Regan, another Captain, Soldiers. ['another Captain,' from Camb. ed.]

# THE COPY FOR Q

	Q	F	<i>The Present Edition</i>
V iii 107	om.	om.	Exit Regan, led. — Theobald.
	om.	Enter a Herald. (after 102)	Enter a Herald. (placed after 107 by Hanmer)
V iii 252	om.	om.	Exit Edgar. — Malone.
V iii 257	om.	om.	Edmund is borne off. — Theobald.
	om.	om.	... Edgar, a Gentle- man.
V iii 327	om.	Exeunt with a dead March.	

F is not perfect in this matter:<sup>1</sup> but Q is considerably worse than F is, and, taking this along with the other points mentioned, I cannot avoid the impression that the manuscript from which Q was printed could not have served conveniently as a prompt-book. I suggest the following possibility — that the actors dictated the play to the scribe, who wrote in a great hurry; that after the scribe had finished he looked over his manuscript, principally in order to insert indications of verse-lining — but he may have taken the opportunity to make one

<sup>1</sup> In the following cases F is defective and Q satisfactory apart from one blunder and one placing:

	Q	F	<i>The Present Edition</i>
II iv 282	Exeunt Lear, Leis- ter, Kent, and Foole.	Exeunt.	Exeunt Lear, Gloster, Kent, and Foole. ('Leister' cor- rected in Q2)
III vii 21	Exit Gon. and Bast. (after 20)	Exit (after 20)	Exeunt Gonerill and Ed- mund. (after 'farewell' in 21) — Staunton.
IV ii 87	Exit.	om.	Exit.
IV vi 185	Enter three Gentlemen.	Enter a Gentleman.	Enter three Gentlemen.



or two conjectural amendments in other respects; and that then his manuscript was transcribed, the transcription being adapted for use as a prompt-book. When Q came to be printed it was the rough manuscript which was sent to the printer.

We have seen that Q lacks some 100 lines found in F. Chambers says<sup>1</sup> that 'apart from iii. 2. 79-95,<sup>2</sup> most of the Q omissions might well be errors'. That is to say, it is possible that the actors had set themselves the task of reconstructing the whole play, unabridged. (Abridgment might of course have been introduced in a prompt-book which was a transcription of the reconstruction.) On the other hand, it is possible that Q itself gives us a slightly abridged text. If so, some of the cuts in Q may be due to a desire not to provoke trouble.<sup>3</sup> Speaking of the fact that nearly 300 lines of the play rest on the authority of Q alone and 100 on that of F alone, Greg says (*Neophilologus*, XVIII, 252), 'No doubt there are a few accidental omissions in either text. Otherwise the differences can be substantially explained by variant cutting'.

Before passing on I would emphasize my awareness that my theory of the genesis of the Q text is highly conjectural in various respects. It is the only theory that I can think of which will account for everything: and that is its only defence. I propose to take it as a working hypothesis in editing the play: but it will be well to state here that as regards the nature of the transmission of the Q text I am confident only of the following points — (1) that it is a reported text, (2) that it is not a memorial reconstruction made by one or a few actors, (3) that it was not taken down by shorthand in the theatre during performance. All the rest of my theory is pure speculation, and it is not offered to the reader as anything more.

<sup>1</sup> *William Shakespeare*, I, 467.

<sup>2</sup> Cf. Chambers, op. cit. p. 466 — this passage, found in F and absent from Q, 'is generally, and I think rightly, taken as an incongruous theatrical interpolation'.

<sup>3</sup> See Chambers, op. cit. p. 467. He suggests that the omission from Q of I ii 106-11, III i 22-9, and IV vi 163-8, 'may have been directed by a censor'.

## CHAPTER IV

### EDITORIAL PROCEDURE

WE have now arrived at a theory of the nature of the copy for each of the two substantive texts of *King Lear*. According to our theory, the Q text is that of a memorial reconstruction made by the King's Men in a body: Q was printed from a manuscript written out by a scribe from the actors' dictation, the actors having had to rely upon memory alone. F was printed from a copy of Q which had been brought into general agreement with the prompt-book in use at the time: this prompt-book was presumably a transcript, with alterations, of the author's manuscript — or a transcript of a transcript of that, and so on. It is obvious that F has very much greater authority in general than Q has.

How are we to arrive at a text which will be as near as we can get to what Shakespeare wrote? We do not propose to modernize, and the first question is, which text are we to take as our copy-text? Since F is of very much higher authority in general than Q is, it would seem quite clear that F must be the copy-text.

Another suggestion might be made. F was printed from a copy of Q edited by comparison with a playhouse manuscript. In a given case in which this playhouse manuscript had the same word as Q but differently spelled, Scribe E may have left the Q spelling unaltered. In that case, if the F spelling is different from that of Q, the compositor is solely responsible for the F spelling. Is there not something to be said, then, it might be asked, for the following editorial procedure? — printing our text from Q, but accepting from F, with the F spelling, the words different from those in Q, unless there is reason for supposing an F reading to be corrupt. But there are objections to this. Since in the transmission of the text

from Shakespeare's manuscript to the printed quarto documentary tradition is completely broken at one stage, it follows that not a single spelling in Q was conveyed from Shakespeare's manuscript. But we cannot say this of F. The playhouse manuscript which Scribe E used may have contained Shakespearian spellings preserved by Scribe P: and in a given case in which the spelling of a word differs in Q and F it is *possible* that Scribe E did alter the Q spelling to conform with that of the playhouse manuscript. Where Q and F have the same word but differently spelled, then, we have this position: the Q spelling *cannot* be that of Shakespeare's manuscript except by coincidence, whereas the F spelling *may* be that of Shakespeare's manuscript, this spelling having safely survived a process of continuous documentary tradition. Where Q and F differ in spelling, therefore, F must have the preference: in other words, F must be our copy-text.

What use are we to make of Q — a substantive text but of much inferior authority to that of F? One editorial method open to us is this: to accept F as it stands everywhere except where it can be seen to be wrong without comparison with Q. Where it shows itself to be wrong, we may go to Q for assistance (though in a given case we may prefer to emend F to a reading other than that of Q). This is the method of the conservative editor. The conservative principle is stated by R. B. McKerrow in these words in his *Prolegomena for the Oxford Shakespeare* (1939):

... the only possible course is to determine for each play separately the most authoritative text of those which have come down to us from early times, and to reprint this as exactly as possible save for manifest and indubitable errors.

(p. 7)

As regards the text it has been my purpose to reproduce as exactly as possible, letter for letter, and point for point, what is given to us by the extant records, namely by those 'originals' which, considered as wholes, appear to transmit to us most accurately what we may suppose Shakespeare to have written; departing from them only

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where they appear to be certainly corrupt, as well as in certain purely typographical points. . . .

(p. 20)

In his *Editorial Problem in Shakespeare* W. W. Greg enunciates as follows the conservative principle (which he does not uphold in cases where authority is divided):

when once an editor has chosen his copy-text, the best results will *always* be attained by following its readings, except in cases of 'manifest and indubitable' errors (i.e. errors that are obvious in the text itself without reference to any other).

(pp. xxvi-xxvii)

But corruption may not be self-evident. F may contain a corruption, introduced by Scribe P or Scribe E or the compositor: this corruption may not be a self-evident corruption: and the true reading may be preserved in Q, having been correctly remembered by the reporter (the actor of the part in question), correctly written down by the scribe, and correctly set up by the compositor. We must have Q open on our desks all the time — lying beside F. Where Q gives a reading different from that of F we must face the question of whether the F reading is wrong and that of Q right. I do not see how we can dispense with editorial judgment. We must always be prepared to accept a Q reading instead of an F reading if there seems to us good reason to suppose that the Q reading is the genuine one. The phrase *good reason* must be emphasized. And we must always be able to defend our choice by reference to our theory of the nature of the transmission of the two substantive texts.

Where there is only one substantive text, of course, we must perforce adopt the conservative principle. But where there is more than one substantive text, as in the case of *King Lear*, we must adopt the *eclectic* principle. A full and wholly admirable discussion of this matter is to be found in Greg's *Editorial Problem in Shakespeare*, in the section entitled 'Prolegomena. — On Editing Shakespeare' (pp. vii-lv). In my opinion Greg's *Prolegomena* contain the fullest and soundest statement in existence of editorial principles as applied to Shakespeare.

A comparison of the variants between Q and F *Lear* reveals the following state of affairs.

- (1) In some cases Q is superior to F, and in not all of these cases is F self-evidently corrupt. In these cases we must accept the Q reading, state our reasons for regarding it as superior to that of F, and give an explanation of how the F corruption arose.
- (2) In many cases F is superior to Q. This is of course what we should expect, considering our theory of the genesis of the two texts.
- (3) In many cases the readings of both Q and F are satisfactory, i.e. the variants are 'indifferent'. In these cases we must adopt the reading of the copy-text — the reading of the text of greater authority in general.

Different editors may differ as regards the category to which they would assign a given variant. One must use one's own judgment soberly and with a sense of responsibility.

In producing my own text I have carefully considered every variant between Q and F. Where the Q reading seems to me superior to that of F, I have accepted the former. Not only in all cases in which the F reading seems to me superior to that of Q, but also in all cases in which the Q and F readings seem to me equally good, I have retained the readings of F, the copy-text, the text of greater authority in general. In all cases of doubt F is entitled to the preference.

I have adopted the eclectic principle. But it is of course possible to proceed upon this principle and yet produce an edition which keeps so close to the copy-text that it looks like a conservative edition. It is even possible to proceed upon the eclectic principle and produce an edition which is an exact reprint of the copy-text! This would happen if an editor carefully considered every variant between Q and F, was prepared to accept a Q reading if it seemed to him superior to the F reading even though the latter was not self-evidently corrupt, concluded that in no case was a Q reading superior to the

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corresponding F reading, and decided that F stood in no need of emendation. Now my text of *Lear* is not a reprint of F (see category (1) on p. 120). But it is very much closer to F than most modern editions are.<sup>1</sup> The number of cases in which a Q reading seems to me superior to that of F is very much smaller than the number of readings admitted from Q into their text by, for example, the editors of the *Cambridge Shakespeare*.

At the end of his facsimile reprint of F *Lear* Professor Dover Wilson gives a list of 'Modern Readings', in which he cites departures made from the F text in most standard modern editions. The source of many of these readings is the quarto.<sup>2</sup> In my opinion only some of these importations from Q are justifiable. In some cases included in Professor Dover Wilson's list the Q readings seem to me no better than those of F: in some cases the Q readings seem to me definitely inferior to those of F. I propose to indicate in List A below the Q readings in Professor Dover Wilson's list which I do not accept into my own text in place of the F readings.<sup>3</sup> I propose to indicate in List B the Q readings in Professor Dover Wilson's list which I do consider superior to those of F and which I do accept into my own text.

### LIST A

I i 19 Q|sir a sonne

F|a Sonne, Sir,

We have found inversions in Q in passages undoubtedly reported, and, although there may be inversions in F, we are bound to accept the word-order of F where it differs from that of Q unless there is a good reason for not doing so. I can see no good reason here.

<sup>1</sup> Mention may be made here of Dr. G. B. Harrison's edition of *Lear* in the 'Penguin Shakespeare' (1937). It is based as firmly on F as Mr. Ridley's 'New Temple' edition (1935) is based on Q. The editions of both Dr. Harrison and Mr. Ridley are (apart from the modernization of spelling) conservative.

<sup>2</sup> It should be emphasized that Professor Dover Wilson says that 'it must not be assumed that the inclusion of a reading implies approval or endorsement'.

<sup>3</sup> Where in List A variant readings are given without annotation the comment is implied that I regard the Q and F readings as quite 'indifferent'.

I i 21 Q|into

F|to

The F reading is perfectly possible. Under *world* I i. b. *N.E.D.* cites 'to come into (or to) the world'. Admittedly it quotes no instance of 'to come to the world' earlier than Burns's *Addr. Illeg. Child*, iv (1784): but in Shakespeare's *Coriolanus* V iii 125 we have 'thy mother's womb | That brought thee to this world'. I think that this latter quotation justifies us in following F *Lear* I i 21.

I i 36 Q|om.

F|that

The speech in which this line occurs is seriously corrupt in Q, and in this line itself Q lacks the words 'Giue me', which are necessary to the metre. Allowing that if we adopt the F 'Giue me' and follow Q in omitting 'that' we get a line metrically smoother than that of F as it stands, yet the latter is perfectly possible metrically: and there is so much corruption in the neighbourhood in Q that we can hardly abandon our allegiance to F without better reason than can be adduced in this case.

I i 54 Q|words

F|word

The F reading is perfectly possible, taken as a singular used collectively. Cf. Jonson's *Poetaster* III v — 'Great Caesar's wars cannot be fought with word' (cited in *N.E.D.* s.v. *word* sb. 4).

I i 61 Q|doe

F|speake

Both readings are defensible. If we read 'doe', then 'Loue' and 'be' are infinitives: if we read 'speake', they are imperatives. Those who prefer 'doe' may regard 'speake' as an emendation made by Scribe P or Scribe E: they may say that Shakespeare wrote 'doe' and that this emending agent decided that 'speake' was required by the context since the point at issue is the daughters' declarations. This is possible. On the other hand, it is equally possible that 'doe' is an actor's substitution. I can see no argument for 'doe' strong enough to justify our setting the copy-text aside. On the contrary, this first speech of

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Cordelia's seems to me more attractive and less commonplace if we have her asking herself what *she* shall say, and then gently but firmly stilling the question with two commands to herself.

I i 65 Q|issue

F|issues

*N.E.D.*, s.v. *issue* sb. III 6, notes that the word is found 'Formerly sometimes with pl. *issues*'. It is found in Shakespeare in *Henry VIII* III ii 291, where the speaker refers to 'our issues, | Who, if he [Wolsey] live, will scarce be gentlemen'. Cf. the *N.E.D.* citation — 1614 Raleigh *Hist. World* I. (1634) 92 'There were founded by his Issues many great Cities'.

I i 67 Q|to

F|of

Q|speake?

F|om.

At the end of I i 85 F has 'speake.', which Q omits. It would be a curious coincidence if Shakespeare wrote 'speake' twice, Q accidentally omitting it in the one place and F in the other. I believe that in Q we have to do with memorial corruption: the 'speake' at the end of line 85 (F) is anticipated in Q at the end of line 67, and is then omitted from its proper place. If so, we must of course follow F. In both cases where 'speake' is omitted — F line 67, Q line 85 — there is metrical deficiency: but this need not affect the argument — Shakespeare often ends speeches with metrically incomplete lines.

I i 82 Q|the last, not

F|our last and

I regard Q as certainly corrupt here. See pp. 27-8.

I i 92 Q|nor more

F|no more

I i 94 Q|it

F|you

I i 99 Q|Happely

F|Happily

In Shakespeare's day (and before, and after) 'happily' was a recognized form of 'haply'. See *N.E.D.* s.v. *happily* adv. 1. Quotations are given extending from 1377 to as late as 1890. Onions (*Shakespeare Glossary*, p. 101) notes



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as regards Shakespearian texts that 'in the sense "perchance, perhaps" the old edd. have *haply* about twice as *freq.* as *happily*', and he gives a number of examples of the latter. See for instance *Twelfth Night* (F) IV ii 53.

I i 104 Q|good my F|my good

Both readings are possible. It will be noted that there is another difference of word-order between Q and F earlier in the same line.

I i 127 Q|this F|the

I i 134 Q|turnes F|turne

Under *turn* sb. V 28 b Phrases, *N.E.D.* cites the phrase 'By *turns* (also †by turn)'. It quotes Elyot (1538) — '*Vicissim*, by tourne, nowe one, nowe an nother'. There is no reason to reject F here.

Q|still F|shall

It may be suggested that the F compositor has repeated a word from the previous line and that Q is right. But I think that the F reading is superior to that of Q. 'Shall' carries less stress in the F line than 'still' does in the Q line, and consequently throws a greater emphasis on 'onely': this is very effective, contrasting it with 'the rest' in line 136.

I i 135 Q|the additions F|th'addition

There is no reason for rejecting the F contraction of the article here. And the singular, 'addition', is perfectly possible: *N.E.D.* quotes this passage as it appears in F under *addition* sb. †4.

I i 138 Q|betwixt F|betweene

I i 148 Q|Reuerse thy doome F|reserue thy state

Along with this we may also consider

I i 163 Q|doome F|guift

The content of I i 150-3 can be adduced in favour of 'Reuerse thy doome', i.e. reverse the judgment just

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passed on Cordelia. Certainly in lines 150-3 Kent is concerned about Cordelia. It is conceivable that the F compositor set 'reserue' instead of 'reuerse' by mistake, and that a proof-reader, faced with 'reserue thy doome', altered 'doome' to 'state' on his own responsibility. White says (see Furness's note), 'Between *reverse* and "reserve", the difference is only the transposition of two letters; and that change once made by accident, the other would naturally follow by design'. But I am not happy about this. For one thing, Q's 'doome' is changed in F at line 163 also. For another thing, I do not think that White is justified in using the word 'naturally'. I cannot help feeling that if faced with 'reserue thy doome' the F proof-reader would in all probability have altered 'reserue' to 'reuerse' even without recourse to the copy: it seems the obvious thing to do. Then in his speech at lines 154-6 Kent is concerned about Lear's *safety*: he appears to foresee what is actually going to happen (and cf. III iv 160-1): and this suggests that in line 148 he really does want Lear to 'reserue [his] state', to 'retain [his] royal dignity and power' (Furness) and not divide the kingdom at all. It is quite possible that in line 148 he may be thinking of the whole division of the kingdom, in lines 150-3 of the particular injustice done to Cordelia, and in lines 154-6 again of the whole division of the kingdom. The injustice done to Cordelia is the crowning piece of rashness which provokes Kent to attempt to dissuade Lear from his entire plan.

Now in the old play of *Leir*, one of Shakespeare's sources, the King says (Q 1605, sig. B4<sup>v</sup> — the italics are mine):

Cease, good my Lords, and sue not to *reuerse*  
*Our censure*, which is now *irreuocable*.

And on sig. C1<sup>v</sup> Perillus speaks of 'this ruthlesse *doome*', referring to the disinheriting of Cordella. The source-play, then, contains the elements of Q's 'Reuerse thy

doome' and not of F's 'reserue thy state'; and it contains the elements of Q's 'reuoake thy doome' in line 163, against F's 'reuoake thy guift'. Why should anyone connected with the transmission of F have a rooted objection to the word 'doome'? Did Shakespeare originally write lines 148 and 163 as they appear in Q, and subsequently alter them to what we have in F? We have spoken already of the general objection to a theory of revision between Q and F (see pp. 70-1). And since the Q text is a reported one I think it quite possible that the reporter of these two lines (the actor of Kent's part) has been influenced in his phrasing by recollections of the old play. I advance this only as a possibility. But, since I think that the F readings are perfectly satisfactory, and since I suspect that the Q readings are memorial corruptions, I adhere to F.

I i 152-3	Q  sound / Reuerbs	F  sounds / Reuerbe
I i 155	Q  thy	F  thine
I i 156	Q  the motiue	F  motiue
I i 162	Q  Doe,	F  om.

'Doe' here means 'go on!'. See *N.E.D.* s.v. *do* vb. IV †32. It is used thus in *Midsummer Night's Dream* III ii 237. It is effective here in *Lear*, and the F compositor may have accidentally omitted it. On the other hand, it may quite well be an actor's ejaculation incorporated into the reported text, and, since this is possible, I follow F.

Q  the fee	F  thy fee
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Upholders of Q here may suggest that the F compositor has erroneously repeated 'thy' from earlier in the line. But 'thy fee' is a perfectly good reading, and I should not feel safe in deserting F for Q here.

I i 166	Q  thy	F  thine
I i 167	Q  Since	F  That

F's 'That' is quite possible here: it is used in the sense of 'because, for the reason that, seeing that' — a common

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enough sense in Shakespeare. *N.E.D.* cites 'that *conj.* II 2 Introducing a clause expressing the cause, ground, or reason of what is stated in the principal clause'. It quotes — 1567 Allen, *Def. Priesthood* 352 'And S. Augustin excommunicated County Bonifacius that he tooke from the Churche an offender': and a1657 R. Loveday *Lett.* (1663) 83 'Honest J. is ready to beat his wife that she forces his promise to so slothful a performance'.

I i 169 Q|betweene

F|betwixt

It will be noticed that in line 138 Professor Dover Wilson's list of Modern Readings gives Q's 'betwixt' in place of F's 'betweene', while here it gives Q's 'betweene' in place of F's 'betwixt'. I think that it would be rather dangerous to suggest that the F compositor made two erroneous synonym-substitutions within 31 lines, the one substitution being the reverse of the other. It is much more probable that the Q readings in both lines are synonym-substitutions by the actor.

I i 173 Q|diseases

F|disasters

The Q reading may well be a memorial corruption: see pp. 60-1.

I i 189 Q|towards

F|toward

I i 193 Q|what

F|hath

The F reading seems to me less commonplace than that of Q. The object of 'hath offer'd' is omitted — 'I crave no more than (that which) your Highness hath offered'. Burgundy thinks that the offer is still open: this being so, I think that 'hath offer'd' is more suitable than the simple preterite.

I i 213 Q|that

F|whom

'Whom' is, of course, ungrammatical. But it *may* be Shakespearian for all that. In *The Tempest* V i 76 ff. we have the words 'whom, with Sebastian, . . . Would have killed your king'. Editors generally emend this to 'who

...'. The New Cambridge editors call 'whom' in this passage in *The Tempest* 'compositor's grammar': but it may be Shakespeare's, both there and in the present passage in *Lear*. In the heat of composition Shakespeare might be guilty of a piece of bad grammar.

I i 215 Q| most best, most F| The best, the  
The Q reading may be a memorial corruption: see pp. 52-3.

I i 222 Q| Could F| Should

I i 231 Q| As F| That  
Both constructions, 'such . . . as' and 'such . . . that', are found in Shakespeare. Examples of the latter are to be found in *The Two Gentlemen of Verona* IV iv 61-2, *The Winter's Tale* I ii 263, *Julius Caesar* I iii 116-7, II i 130-1. There is no reason to reject this construction in the present case in *Lear*.

I i 233 Q| to haue F| t haue  
The apostrophe in F has slipped up into the line above. The only difference, then, between Q and F is in the indication or non-indication of elision. Both are metrically possible.

I i 240 Q| *Leir* F| King  
Q probably has memorial corruption here: see pp. 61-2.

I i 247 Q| respects/Of fortune F| respect and Fortunes  
Q probably has memorial corruption here: see pp. 53-5.

I i 269 Q| vse F| Loue  
Again Q probably has memorial corruption: see pp. 55-6.

I i 274 Q| duties F| dutie

I i 278 Q| pleated F| plighted  
The Q reading is satisfactory — a variant of 'plaited'. But the F 'plighted' is equally possible: cf. *Faerie Queene* II iii 26 — 'with many a folded plight' (quoted by Wright). W. W. Skeat says: 'The word is really misspelt

... and should be *plite*, without *gh*. Chaucer has the verb *pliten*, "to fold", *Troilus*, ii, 697, 1204. It is clearly a mere variant of "plait" or "pleat", though the vowel is difficult to account for'. In F, then, we have a current misspelling which was not regarded as wrong: and it must be retained since it may have come from Scribe E's playhouse manuscript and ultimately from Shakespeare's own manuscript.

I i 279 Q|shame them

F|with shame

I accept the F reading because it makes good sense and does not seem to me any less desirable in the context than the reading of Q. The F version of the speech sounds more awkward and stilted than that of Q: but the speech is a sententious one, and it may well have left Shakespeare's pen more rather than less stilted. I follow Schmidt in regarding 'Who' as referring back to 'Time' and in taking 'faults' to be the object of both 'couers' and 'derides'.

I i 281 Q|a little

F|little

The F compositor may easily have accidentally missed out the 'a'. But the F reading is perfectly possible: it does not seem to me inferior to that of Q, which may contain textual expansion by the actor.

I i 292 Q|to receiue from his age

F|from his age, to re-  
ceiue

Both versions are possible: either might have an inversion of the true word-order: and we must in such a case accept the word-order of the copy-text.

I i 293 Q|ingrafted

F|ingraffed

Both readings are possible: *N.E.D.* cites both 'ingraff' and 'ingraft': see also Onions, *Shakespeare Glossary*, p. 70 — 'engrafted: implanted, firmly fixed', 'engrafted: firmly fixed or rooted'.

I i 299 Q|lets

F|let vs

I i 300 Q|dispositions

F|disposition

The Q reading can be referred to *N.E.D. disposition* sb. 7 — 'In pl. formerly sometimes=Mental tendencies or qualities . . .'. The F reading can be referred to *N.E.D. disposition* sb. 6 — 'Natural tendency or bent of the mind, esp. in relation to moral or social qualities; mental constitution or temperament; turn of mind'. Goneril is probably referring to Lear's temperament, to his 'long ingrafted condition'.

I i 302 Q|on't

F|of it

It is just as likely that 'on't' is a substitution for 'of it' in a reported text as that 'of it' is a substitution for 'on't' in an edited text.

I ii 24 Q|subscribd

F|Prescrib'd

'Subscribd' means 'signed away, yielded up' — see *N.E.D.* s.v. *subscribe* †5. 'Prescrib'd' means 'limited, restricted, confined within bounds' — see *N.E.D.* s.v. *prescribe* †4. The F reading is no less suitable in the context than that of Q is. It might be suggested that Scribe E substituted 'Prescrib'd' for 'subscribd' because he did not know the latter word in a meaning suitable in the context. *N.E.D.* cites it in the meaning quoted above as rare. But at III ii 18 both Q and F have 'subscription' in the sense of 'obedience, submission, allegiance', a sense connected with 'subscribe' = 'yield up'. *N.E.D.* cites this also as rare (see *subscription*, 6 b). Why should Scribe E pass 'subscription' in III ii 18 and not 'subscribd' in I ii 24? Now at III vii 63 we have the readings Q 'subscrib'd', F 'subscribe'. These occur in an obscure passage, and the exact meaning of 'subscrib'd / subscribe' is not agreed upon by all commentators. It may mean 'yield(ed)' (see the remarks on III vii 63 below in this List). Now I ii 24 and III vii 63 are both spoken by Gloucester. It is not impossible that at I ii 24 the actor anticipated the word in III vii 63.

The F reading is perfectly acceptable, and that of Q may be an actor's substitution. We must therefore accept the former.

I ii 58 Q|this to you

F|you to this

The F phrase is perfectly satisfactory. See *N.E.D.* s.v. *come*, viii 45 †b — 'come to = to get at, attain, get possession of: obs.': the sixteenth-century quotations are — Ascham, 1545, *Toxoph.* (Arb.) 124: 'To come to theyr lyuing'; A. Day, 1586, *Eng. Secretary* II (1625) 99: 'It is requisite you prove, either that you had them by chance . . . or otherwise, that by some gift you came to them'. The Q phrase is less pointed and idiomatic.

I ii 69 Q|Hath . . . heretofore

F|Has . . . before

I cannot see the slightest reason for abandoning the copy-text's 'Has' in favour of Q's 'Hath'. As regards 'heretofore', it is certainly a more ponderous reading than 'before', but that is not to say that it is a superior one. I do not think it unlikely that the actor of this part himself substituted 'heretofore' for a genuine 'before': by this means he gets a fuller mouthful, but the effect is crude and exaggerated. This explanation is in my view no less likely than that 'before' is a simplification by Scribe E or the F compositor.

I ii 71 Q|declining

F|declin'd

The F reading is no less possible than that of Q. The contrast is quite effective between sons who are at perfect age and fathers who have fallen off in vigour, who are enfeebled (see *N.E.D.* *decline* vb. 10 *fig.*, and Onions, *Shakespeare Glossary*, p. 54).

I ii 76 Q|I

F|Ile

The Q 'I' may stand for 'ay'. But F seems perfectly acceptable to me.

I ii 85 Q|wrote

F|writ

Both forms of the past participle are possible. See



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Onions, op. cit. p. 255 — 'write (pa.t. *writ*, rarely *wrote*; pa.pple. *writ*, *written*, rarely *wrote*)'. The F reading might be regarded as a normalization by Scribe P, Scribe E, or the F compositor: but it is quite possible that that of Q is a reporter's substitution. It might be suggested that the reporter was influenced by recollection of I ii 44 where in both texts we have the simple past 'wrote' in the phrase 'he wrote this', the 'this' being the same thing as in the later line.

I ii 86 Q|further F|other  
Q probably has memorial corruption: see p. 56.

I ii 115 Q|surfeit F|surfets  
See *N.E.D.* — '*surfeit* sb. 5 The morbid condition caused by excessive eating or drinking; sickness or derangement of the system arising from intemperance; †also applied more widely to fevers or fits arising from other causes'. It is used in the wider sense here, and the plural is quite possible if we suppose an ellipsis — 'when we are sick in fortune, (our misfortunes being) often the surfeits of our own behaviour, . . .'. Edmund goes on to refer to our 'disasters', and Shakespeare may have written 'surfets' with this plural idea already in his mind.

I ii 117 Q|the Starres F|Starres  
F is not only satisfactory in itself but is also more accurate, since a given disaster was supposed to be the result of the influence not of *the* stars but of *certain* stars (cf. Furness's note).

Q|by necessitie F|on necessitie  
The phrase 'on necessity' is found elsewhere and is quite satisfactory (see *Love's Labour's Lost* I i 148, 154). The Q reporter may have been influenced by the phrase 'by heavenly compulsion' in the next line.

I ii 129 Q|and F|om.  
It is possible to defend Q here. When Scribe E changed Q's 'out' to 'Pat' his pen-stroke may have accidentally

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covered the last portion of 'and' so that the compositor thought it was to be deleted. Or the compositor may have accidentally omitted the 'and'. But we must remember that the interpolation of connectives is one of the characteristics of the reported text as such, and so, since F is satisfactory, I follow it in omitting the 'and'.

- I ii 137 Q|about F|with  
Both readings are possible. See *N.E.D.* 'busy vb. 1 b  
*refl.* . . . Const. inf. (obs.), *with, in, about*'. There is no  
reason for preferring 'about' to 'with' here.

- I ii 138 Q| writ                      F| writes  
The F tense-sequence is quite acceptable. One can quite well say ‘I read a book the other day. The writer of the book says that . ..’.

- I ii 147 Q| Why, the F| The  
The interpolation of exclamations is one of the characteristics of the reported text as such. There is another such interpolation in the preceding line — 'Come, come, when' (Q), 'When' (F). Why accept one if not the other? In any case, considering our theory of the origin of Q, we must regard it as very dangerous to think of accepting an ejaculation not in F (unless the ejaculation is profane and therefore likely to have been removed owing to the 1606 Act).

- I ii 151 Q|or F|nor  
The double negative is quite possible in Shakespeare.

- I ii 154 Q| till F| vntill

- I ii 165 Q|best, goe arm'd, F|best,  
Q omits lines 159-64 ('I . . . Brother?'). This passage includes the words 'goe arm'd' (163). It is likely that in Q these words, rescued from a forgotten or cut passage, have been placed by reporter or abridger in a new position.

- I ii 166 Q | towards                      F | toward

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I iii 3 Q| Yes F| I

I iii 15 Q| our F| my

I iii 22 Q| tell you F| haue said

Q| Very well F| Well

I iii 27 Q| my very course F| my course

It seems a curious coincidence that the F compositor should accidentally omit two 'very's within so few lines, nor can I see why Scribe E should go out of his way to produce unmetrical lines. Shakespeare may himself have left them so (Oswald's line 12 is extra-metrical). In both instances the Q 'very' may well be textual expansion by the actor.

I iv 20 Q| be F| be'st

'Be'st' is quite acceptable: cf. 2 *Henry VI* III ii 295, *Antony and Cleopatra* I v 59. See E. A. Abbott, *A Shakespearian Grammar* (1909), para. 298. (This work will hereafter be referred to simply by its author's name.)

I iv 83 Q| struck F| strucken

'Strucken' occurs in *Comedy of Errors* I ii 45, *Love's Labour's Lost* IV iii 220, *Julius Caesar* III i 209. There is no reason to doubt that it is Shakespearian. See Abbott, para. 344.

I iv 100 Q| hath F| ha's

Q| done F| did

I see no reason to suppose that Shakespeare may not have changed his tense, making a simple past follow a perfect.

I iv 135 Q| foole F| one

I iv 152 Q| giue me an egge Nuncle, F| Nunckle, giue me an egge,

Inversion being one of the features of the reported text as such, and the Q word-order here being in my opinion in no way preferable to that of F, I retain the latter.

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I iv 158 Q|borest

F|boar'st

There is no reason to prefer the uncontracted form. (Ours is an old-spelling text, and we are not concerned here with the spelling of the root.)

† iv 163 Q|wit

F|grace

I think we may say that 'grace' is definitely correct and 'wit' wrong, the meaning being, as Johnson says, that 'There was never a time when fools were less in favour than now, and the reason is that they were never so little wanted, for wise men now supply their place'. Q may anticipate 'wit' from 'wits' in line 165: or the reporter may have been thinking of Lyly's *Mother Bombie*, ii 3 (quoted by Malone) — 'I think gentlemen had never less wit in a year'.

I iv 168 Q|euer

F|ere

The contracted form is quite possible even though the passage is prose: in lines 168-70 (prose) F gives the Fool three other contracted forms — 'mad'st', 'gau'st', 'put'st': Q expands the second of these.

I iv 169 Q|mother

F|Mothers

It seems to me quite wrong to read the singular. To adduce in favour of Q the undoubted fact that a man can have but one mother would be absurd. The Fool means that Lear has substituted a son-mother relationship for a father-daughter relationship: he has turned things topsy-turvy, and made two daughters (who should submit to him) into — as it were — two mothers (whose province it is to discipline and control him).

I iv 185 Q|on,/Me thinks you

F|on? You

Q makes two pentameter lines and divides them as such. F makes the speech prose. There is to my mind no reason to suppose that Shakespeare must have intended the speech to be verse. Q inserts many non-authentic exclamations, connectives, etc., and this 'Me thinks' may

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be an insertion (which has resulted in the passage becoming scannable as verse).

I iv 212 Q|it F|it's  
See note on I iv 100 on p. 134. In this case a perfect follows a simple past in F.

I iv 215 Q|Come sir, F|om.  
This is very probably an exclamation interpolated by the actor.

Q|that F|your  
I iv 217 Q|that . . . transforme F|which . . . transport.  
There is no reason to suppose that 'that' is right and 'which' wrong. Q's 'transforme' gives excellent sense: but I cannot see any reason for supposing that Shakespeare did not write 'transport'. Goneril is saying that she wishes Lear would 'put away' these mental tendencies, humours, moods, which are carrying him away from what he rightly is. Schmidt, who accepts the F reading, supports it by quoting *Winter's Tale* III ii 157 — 'For being transported by my jealousies | To bloody thoughts and to revenge, . . .', and *Coriolanus* I i 77 — 'You are transported by calamity | Thither where more attends you'. In his *Shakespeare Glossary* Onions cites both of these passages under *transport* 3 to carry away (i) by violent passion. I think that we might also include under this heading the present passage in *Lear*.

I iv 222-3 Q|Doth . . . doth F|Do's . . . Do's

I iv 246 Q|remainder F|remainders  
The 'remainders', meaning 'those who remain', is found in *Cymbeline* I i 129, and it is quite possible here also.

I iv 265 Q|that F|Which

I iv 288 Q|the cause F|more of it  
Q seems to me to give a more commonplace reading than F. In any case it may be a memorial transference (see p. 56).

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I iv 290 Q|that F|As

The relative construction 'that . . . as' is found elsewhere in Shakespeare: see Abbott, para. 280, where examples are quoted. It is found in *Lear* earlier in this very scene (lines 56-7) and there is no reason to suppose that its repetition here is erroneous.

• I iv 302 Q|yet haue I left a F|I haue another  
Q probably has memorial corruption here: see pp. 35-6.

• I iv 307 Q|thou shalt I warrant thee. F|om.  
Q|my Lord? F|om.

With Greg I regard these phrases in Q as actors' expansions incorporated into the reported text. See p. 35.

I iv 332 Q|Yes F|I

I iv 345 Q|the euent F|the'uent  
Scribe E's playhouse manuscript may well have had an elision. (Perhaps the F reading is a compositorial error for 'th'euent').

I v 11 Q|nere F|not

I v 17 Q|Why what canst thou . . . F|What can'st . . . Boy  
my boy

Q probably has textual expansion by the actor here.

I v 35 Q|more F|mo

II i 39 Q|stand's F|stand

The Q reading is equivalent to 'stand his'. But it is quite possible that F is right and that 'to him' is understood.

• II i 45 Q|their thunders F|the thunder

I do not think that Q is superior to F here, and indeed I incline to agree with Furness who says "All the thunder" appears to be a stronger and more comprehensive expression than the thunder of the revenging gods alone'.

II i 51 Q|lancht F|latch'd

(The reading 'launcht' given in Professor Dover Wilson's list is the reading of Q2.) The modern reading given in

the list is Theobald's 'lanced', which is a modernization of the Q word. 'Lanch' = 'pierce', and gives excellent sense. As far as I know, G. B. Harrison is the only editor to follow F here: Schmidt, who relies on F a very great deal, regards 'latch'd' as a misprint. But it seems to me that 'latch'd' is quite possible. In his *Shakespeare Glossary*, Onions quotes the line under 'latch' (= 'catch'), citing also the Q reading: and among the meanings given for 'latch' in *N.E.D.* is 'to pull or strike swiftly off, out, up' — e.g. 1535 Stewart *Cron. Scot.* (1858) I 383, 'Helme and hewmont wer hewin in schunder, Lymnis war lachit hard of be the kne'. 'Lachit of' (i.e. 'off') means 'struck off', and I suppose that we can infer 'lachit' itself = 'struck'. To latch someone's arm is therefore to strike it or cut it. It is a pity that we cannot base our case for retaining F here on a parallel later than 1535 and on a parallel English rather than Scots: but if 'lancht' was a commoner word than 'latch'd', in this sense of the latter, in England in Shakespeare's day, then it is easy to account for a substitution by the actor.

II i 52 Q|but

F|And

II i 61 Q|caytife

F|Coward

The Q reading is probably a memorial corruption: see p. 57.

II i 67 Q|could the reposeure

F|would the reposall

I cannot see that 'could' is superior to 'would' here. As for 'reposeure' and 'reposall', Onions (*Shakespeare Glossary*) quotes both in the sense of 'act of placing (trust)'. *N.E.D.* cites this passage under 'reposal' = 'the act of reposing (trust, confidence, etc.)', giving the Q reading in brackets. For 'reposeure' *N.E.D.* gives the meaning of 'rest, repose'. F's 'reposall', then, is certainly no less good a reading than Q's 'reposeure'.

II i 76 Q|Strong

F|O strange

There is no reason to reject F's 'O'. 'Strong' and

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'strange' are both possible — 'strong' = 'resolute, determined' (cf. *Timon* IV iii 45), 'strange' = 'out of the ordinary, unheard of' (cf. *Hamlet* I v 28). It is possible that another sense of 'strange', viz. 'not of one's own kin or family', was present in Shakespeare's mind along with that of 'out of the ordinary': cf. 'I neuer got him' in the next line (Q only: see remarks on II i 77 in List B below). The Q 'Strong' may be a substitution by the actor, or it may be a misreading of 'strange'.

II i 89 Q|is . . . is                      F|is . . . it's

It is just as likely that the reporter has erroneously made the repetition exact as that F is wrong.

II i 99 Q (corr.)|the wast and spoyle      F|th'expençe and  
wast

Q (uncorr.) has 'these—and wast'. See Greg, *Variants*, pp. 155-6. The uncorrected version shows that the Q compositor was trying very hard, and I think we must take it that in the copy for Q 'wast' was the second of the two nouns: the reason for the inversion in Q corr. is not apparent — as Greg says, it may be accidental. The first of the two nouns may have been 'spoyle', or, as Greg suggests, 'spence'. 'Spoyle' and 'wast' are, he points out, 'rather tautologous': 'expençe' and 'wast' are preferable. We might read 'the spence and wast', regarding F's 'th'expençe' as a sophistication: but Greg ventures to regard it as only 'a remote possibility' that Shakespeare wrote 'the spence', and we are safer in preserving F as it stands. At any rate I do not see that we can possibly accept the reading of Q corr., for that was not even the reading of the manuscript from which Q was printed.

II i 105 Q|Twas                      F|It was

II i 119 Q (corr.)|poyse                      F|prize

Q (uncorr.) has 'prise'. See Greg, *Variants*, pp. 156-7. This passage occurs in Q on sig. D4v. Now there is evidence (see pp. 12-13) that in the quarto used as copy



for F the outer forme of sheet D was in its corrected state. Thus we must assume that F's 'prize' came from Scribe E's playhouse manuscript and that it is the true reading. 'Prize' = 'importance': see Greg, *op. cit.* p. 157.

II i 122 Q (corr.)|lest

F|best

Q (uncorr.) has 'best'. The Cambridge editors read 'least', which is what Q (corr.) implies. But in Q we are still on sig. D<sub>4</sub>v, and so we must assume that in his quarto Scribe E changed 'lest' to 'best' in accordance with the playhouse manuscript. See Greg, *Variants*, p. 157. As Greg points out, the Q press-corrector has misunderstood the phrase 'from our home', taking it to indicate that the speaker thought it best to answer her correspondence at home (which manifestly she did not) instead of 'away from home' (which is what she does mean).

II i 126 Q|busines

F|businesses

The plural is found elsewhere in Shakespeare — see *All's Well* I i 206, III vii 5, IV iii 83, *King John* IV iii 158. And the verb 'craues' in the next line does not necessarily support 'busines' against 'businesses', for the third plural present indicative ending in 's' is very common in Shakespeare (see Abbott, para. 333).

II ii 15-16 Q|action taking knaue, a

F|action-taking,

While it is possible that the F compositor carelessly omitted 'knaue, a', it is equally possible that the Q reporter repeated these words from earlier in line 15.

II ii 26 Q|dayes agoe

F|dayes

F is satisfactory as it stands, and the Q reading may well be an actor's expansion.

II ii 29 Q|you, draw you

F|you, you

F is satisfactory as it stands, and the Q 'draw' may well be an actor's repetition of that word in line 27 or an anticipation of the last word in the speech.

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II ii 40 Q|and F|if

II ii 41 Q|you F|ye

II ii 52 Q|I, a F|A

F is satisfactory as it stands, and the Q 'I' may be an interpolation by the actor.

II ii 53 Q|hee F|they

F has a grammatical slip: but that is no reason for supposing that it does not truly represent what Shakespeare wrote. There is another grammatical error in line 70, where both texts have the plural 'rebel' (vb. pres. indic.).

II ii 54 Q|houres F|yeares

On this we cannot do better than quote Greg, *Editorial Problem*, p. 91 — 'One form of vulgarization is exaggeration. Gross minds, like immature, seek to impress by over-statement'. Having quoted the F version Greg continues: 'This is sober sense: Shakespeare knows that art is long. But to the actor and to the groundling two years seems an age: so the quarto substitutes "two hours", which is absurd'.

Q|at the trade F|oth'trade

F is perfectly satisfactory — cf. *Measure for Measure* II i 192: 'What trade are you of, sir?'

II ii 60 Q|walles F|wall

II ii 71 Q|Bring F|Being

Cf. 2 *Henry VI* V ii 51 ff., where young Clifford speaks the following lines:

York not our old men spares;  
No more will I their babes: tears virginal  
Shall be to me even as the dew to fire,  
And beauty that the tyrant oft reclaims  
Shall to my flaming wrath be oil and flax.

Here certainly — and doubtless in the *Lear* passage also — Shakespeare thinks of anger as a fire or flame in a lamp.

In the 2 *Henry VI* passage young Clifford says in effect — the fact that my victims are beautiful will not mitigate my wrath, it will actually keep my wrath in existence, keep it burning as the oil-impregnated wick keeps a lamp burning. May it not be that in the *Lear* passage Kent means that the flatterers *are* oil to the flame of their masters' wrath, that they feed it and keep it burning? — just as when their masters are in, say, a melancholy mood, which is a cold mood, the flatterers are snow to that mood, keep it cold. Q makes excellent sense, but so, I think, does F: therefore I retain the F reading. Q's 'Bring' may be a substitution by the actor, or it may be a misreading of 'Being' (cf. II iii 20, Q uncorr. *Tuelygod* corr. *Turlygod*).

II ii 71 Q| their

F| the

There is a reference in this line to the doctrine of the bodily humours and their effect on the state of mind. The colder moods are the moods brought on by an excess in the body of either of the cold humours, melancholy and phlegm. F's 'the' is perfectly satisfactory: the speaker is referring to a certain definite class of moods. Q's 'their' gives a specific reference to the 'Lords', but that is no more necessary in the second half of the line than it was in the first ('Being oile to fire').

II ii 74 Q| nought

F| naught

These are two distinct words. But Onions, *Shakespeare Glossary*, s.v. *naught*, sb., points out that it is 'sometimes confused with *nought*=nothing'. This is so here in F: but since a Jacobean reader would not have regarded it as wrong, I retain it.

II ii 112 Q| coniunct

F| compact

The Q reading may be a memorial corruption: see p. 58.

II ii 146 Q| my good Lord

F| my Lord

Q is in no way preferable to F here, and it may contain textual expansion by the actor.

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- II iii 10 Q| haire F| haire  
I do not see why Edgar should not be allowed to speak, with picturesque exaggeration, of elfing all the hairs of his head in knots.
- II iii 19 Q| Sometime F| Sometimes  
This is answered later in the line by 'sometime' in both texts. But Q's exact symmetry in this matter is not necessarily a guarantee of authenticity.
- II iv 38 Q| that F| which
- II iv 62 Q| thou ha'dst F| thoud'st  
F is quite satisfactory, and the Q reading may be an erroneous repetition from the previous line where both texts have the uncontracted form 'thou hadst'.
- II iv 69 Q| following it, F| following.  
F is quite satisfactory, and Q may have expansion by actor or compositor.
- II iv 70 Q| vp the hill F| vpward  
F is quite satisfactory. As regards Q, the actor or the compositor has probably been influenced by 'downe a hill' (line 68) and made the antithesis more exact.
- II iv 79 Q| wise man F| wiseman  
The same variant occurs earlier, in line 71. Onions points out (*Glossary*, p. 251) that 'wise man' is 'nearly always printed as one word in old edd.'. Since it is not an error, then, I follow F.
- II iv 97 Q (corr.)| commands her F| commands, tends,  
service, service,  
Q (uncorr.) has 'come and tends seruise,'. I do not think that more can be said about this crux than Greg says in *Variants* pp. 161-2. Of one thing we can be sure, viz. that 'her' did not stand in the copy for Q: for it could surely not have been misread by the compositor in the first instance as 'tends'! I agree with Greg that in all probability 'her' is 'nothing but a facile guess of the press

reader's'. If so we cannot, obviously, adopt it into our text. Of course 'tends' may not have been the reading of the copy for Q — it may be a misreading: and since the quarto from which F was printed *may* have had sheet E, in which this passage occurs, in its uncorrected state (see *Varianis* pp. 145-6) the F 'tends' may be a reproduction of a Q error. But Greg (op. cit. pp. 161-2) gives two possible meanings for the F version as it stands, one from Schmidt, one his own, and I think that we ought to accept F. 'Tends' may be an aphetic form of 'attends', i.e. waits for (Schmidt); or it may mean 'offers' — 'If,' says Greg, 'we were to punctuate "commands — tends — service", which the folio would warrant, we might interpret it to mean "commands her service — nay rather tenders his own!"' He points out that 'Lear's mood in this speech alternates between peremptory haste and considerate moderation', and says that 'it seems not impossible that there is a touch of irony in the latter'.

II iv 147 Q|her Sir? |F her.  
F is quite satisfactory, and Q probably has actor's-expansion.

II iv 163 Q|blast her pride F|blister  
Editorial opinion is strongly against F here. Only Rowe, Knight, and Harrison take F as it stands: Schmidt suggests 'blister pride'. I do not see that 'blast' is in any way preferable to 'blister': Lear might well call on the fogs to 'blister' Goneril's beauty ('pride' may='braggart beauty' — see Furness's note, under Schmidt). Indeed 'blister' seems to me a distinctly more appropriate word in connection with the action of fog on beauty than 'blast' does. Besides, 'blast' is probably a memorial corruption — see p. 64. But II iv 163 sounds awkward if it ends with 'blister', and I agree with Schmidt that we should supply the object from Q. I would go farther than he does and read 'blister her pride': this seems more

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natural than his reading, and in Shakespearian prosody the vowel in final 'er' can be elided before a silent 'h' plus vowel — see Abbott, para. 465, where other examples are quoted. It seems to me quite possible that the F compositor, having in front of him a quarto in which 'blast' had been altered to 'blister' by Scribe E, overlooked or forgot to set up the two following printed words, 'her pride'. (This case is cited also in List B.)

II iv 187 Q|if your selues                      F|if you your selues

II iv 190 Q|wilt thou                      F|will you

II iv 220 Q|an                      F|or

II iv 241 Q|you                      F|ye

II iv 284 Q|and his                      F|an'ds (for and's)

III i 20 Q|be                      F|is

The indicative may be used instead of the subjunctive here since there is no reference to futurity and since no element of doubt is involved.

III i 48 Q|your fellow                      F|that Fellow

Since Kent, who is disguised, has told the other that he is a 'Gentleman of blood and breeding' in line 40 (missing from F but doubtless authentic) he cannot be using 'Fellow' in a derogatory sense in line 48. It must mean 'companion'. Q's 'your' makes this clear: but it is quite possible that Shakespeare wrote 'that' — who that companion is that yet you do not know. So, despite the fact that 'that Fellow' by itself might be misinterpreted as 'that low person', we must retain it.

III ii 5 Q|to                      F|of

III ii 7 Q|smite                      F|Strike

III ii 9 Q|make                      F|makes

F is quite correct grammatically — the 's' plural present indicative is common in Shakespeare.

- III ii 11-12 Q| in, and aske F| in, aske  
Q sets this speech as verse: it is actually prose. The 'and' has the effect of making the 'verse' line in which it occurs metrically smoother. But since the speech is not verse there is no reason to adopt it. It may well have been interpolated in Q in order to make the 'verse' smoother.
- III ii 13 Q| wise man nor foole F| Wisemen, nor Fooles  
F is perfectly satisfactory, and Q's singulars may be the result of anticipation of III ii 40-1 where both texts have 'a wiseman and a fool' (Q|a wiseman and a foole F|a Wiseman, and a Foole).
- III ii 22 Q| haue . . . ioin'd F| will . . . ioyn  
F seems to me not only satisfactory but superior to Q: 'will' of course means 'are willing, desire'.
- III ii 50 Q| Powther F| pudder  
The modern reading given in the list is Johnson's 'pother', which is closer to Q than to F. But the F reading is quite possible: Steevens quotes an occurrence of 'pudder' in Beaumont and Fletcher (see Furness's note), and *N.E.D.* gives 'pudder' as an obsolete or dialectal variant of 'pother'.
- III ii 54 Q| simular man F| Simular  
The word 'simular' is both noun and adjective, and Shakespeare may well have used the noun here. *N.E.D.* quotes — 1526 Tindale *Prol. Romans* a ij b, 'Christ . . . rebuketh the Phareses . . ., and calleth them ypocrites, that is to saye Simulars'.
- III ii 57 Q| hast F| Ha's  
The F form is quite possible: it may be a case of the northern 's' ending for the 2nd person singular.
- III ii 71 Q| that F| And  
Q and F have different constructions, but that of F is no less probably Shakespearian than that of Q.
- III ii 77 Q| for F| Though

III ii 78 Q| True my good boy F| True Boy  
The line is a full pentameter in Q, and not in F: but Lear might well speak a metrically incomplete line just before his exit, and this may be another case of Q's characteristic textual expansion.

III iii 4 Q| their displeasure F| perpetuall displeasure  
The modern reading given in the list is 'their perpetual displeasure', originated by Jennens. It is possible that Scribe E inserted 'perpetuall' into Q in such a way that the F compositor thought it was to replace 'their', whereas it was intended to follow it. But the F reading is perfectly satisfactory as it is, and should in my opinion be accepted. There is an ellipsis: Gloucester means that they charged him on pain of perpetual displeasure (to be entertained by them towards him).

III iii 5 Q| nor F| or  
F is quite satisfactory. Schmidt quotes another case of the sequence 'neither . . . or', viz. *Measure for Measure* IV ii 103-4, and a case of 'not . . . or', viz. 1 *Henry VI* I iii 78.

III iii 8 Q| ther's a F| There is  
Either is possible in itself, but it is likely that in Q the reporter has been influenced by the phrase 'a worse matter' in the next line. The F phrase, 'There is diuision', occurs earlier, at III i 19, in both texts, and as far as I know no editor objects to it there. The fact that there it is in verse and here in prose does not seem to me to matter. I hasten to add that there is no reason to suppose that at III iii 8 Scribe E has gone wrong through recollection of III i 19: F is quite satisfactory as it stands.

Q| betwixt F| betweene  
III iii 14 Q| seeke him F| looke him  
F is quite possible. 'Look' used with direct object is found in *Merry Wives* IV ii 75 and *As You Like It* II v 31



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(both quoted by Schmidt). The Q reading may be an ordinary synonym-substitution, or it may be due to memorial confusion with III i 50 — 'I will go seeke the King' (both texts have 'seeke').

III iii 17 Q|bed, though

F|bed, if

The modern reading given in the list is 'bed. Though'. It makes the sense clearer if we put a heavier mark than a comma after 'bed'. F's 'if' might be an erroneous repetition of 'If' in the preceding line: but it need not be so, and in itself it is quite satisfactory.

III iii 18-19 Q|is/Some strāge thing F|is strange things

F is perfectly possible. In his para. 335 Abbott refers to the use of the 3rd person singular form before a plural subject, saying that 'Such passages are very common, particularly in the case of "There is" '.

III iv 10 Q (uncorr.)|raging

F|roaring

Q (corr.) has 'roring'. Greg suggests (*Variants*, pp. 146-7) that in the quarto used as copy for F this sheet, G, was in its uncorrected state. If so, F's 'roaring' must have come from the playhouse manuscript. And the reading of Q corr. shows that the copy for Q had the same word.

III iv 20 Q|gaue you all

F|gaue all

F is satisfactory as it stands, and Q may have memorial confusion with II iv 246 where both texts have 'I gaue you all'.

III iv 45 Q|blowes the cold wind

F|blow the windes

Along with this we may take

III iv 46 Q|thy cold bed

F|thy bed

It seems very odd that F should erroneously omit two 'cold's within two lines. As it appears in Q the quotation 'thorough . . . wind' is closer to that in line 96 in both texts and to the line in *The Friar of Orders Gray* — 'See through the hawthorn blows the cold wind'. But in a reported text this may serve but to make us suspicious: it

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is perfectly possible that Shakespeare made Edgar quote less exactly on the one occasion than on the other. And as for 'cold' in line 46 in Q, it may well be an interpolation by the actor to get an effective antithesis.

III iv 47 Q|Hast thou giuen all to thy two daughters  
F|Did'st thou giue all to thy Daughters

With this we may consider also

III iv 62 Q|didst thou giue them all  
F|Would'st thou giue 'em all

It passes belief that Scribe E should without the support of his playhouse manuscript have changed 'Hast thou giuen all' to 'Did'st thou giue all' and then a little later 'didst thou giue . . . all' to 'Would'st thou giue . . . all'. It also passes belief that the F compositor, carelessly making synonym-substitutions, should at line 47 have anticipated what Shakespeare wrote in line 62. Unquestionably F is right in both cases, and Q shows memorial corruption by the actor. His memory has transferred the wording of line 47 to line 62; and at line 47 he may have been influenced by a recollection of I iv 146 (omitted by F) — 'All thy other Titles thou hast giuen away'. As for Q's 'thy two daughters' in line 47, this same insertion of 'two' occurs in Q at II i 10, and it may again be a memorial corruption — see p. 57. There is of course no reason to prefer Q's 'them' to F's 'em' in line 62.

III iv 55, 57 Q|blesse (twice) F|Blisse blisse

F is perfectly satisfactory. See *N.E.D.* 'bliss vb. 2 trans. To give joy or gladness to (orig. with dative); to gladden, make happy. (In 16th-17th c. blended with *bless*)'. *N.E.D.* quotes — 1594 Constable *Diana* VI x, 'She stands wotlesse whom so much she blisseth'; 1636 Fitz-Geffray *Holy Transport* (1881) 189, 'To thee, who com'st from heaven to blisse the earth'.

## III iv 78 Q| words iustly F| words Iustice

The modern reading in the list is Pope's emendation of Q — 'word justly'. As far as I know the only editors who base their text on F here are Knight and Delius (1st ed.) who read 'word's justice', Schmidt who reads 'words justice', and Harrison who reads 'words Justice'. I think that the F reading may be accepted. 'Words' would seem to be a possessive, though whether singular or plural there is no means of telling. I take F to mean — keep the justice of thy word(s), i.e. speak justly and do not depart from justice in your word(s). The Q reading is much easier, and it may well be a substitution by the actor for a phrase which he could not understand.

## III iv 97 Q| hay no on ny F| Sayes suum, mun, nonny

The modern reading given in the list is that originated by Steevens, which is a conflation — 'Says suum, mun, ha, no, nonny'. But I should certainly not venture to trust a reported text at all in regard to such jingle-words, and I accept F as it stands.

## III iv 98 Q| my boy, my boy, F| my Boy, Boy

The Q reporter may well be himself responsible for making the repetition more exact.

## III iv 99 Q| Why thou F| Thou

The Q exclamation may be a piece of expansion by the actor.

## Q| thy graue F| a Graue

F is perfectly satisfactory, and it looks as if the Q reporter has substituted a more commonplace phrase for the correct one.

III iv 113 Q| the foule fiend *Sriberdegibit* (uncorr.)  
*fiberdegibek* (corr.)

## F| the foule Flibbertigibbet

Edgar talks of 'the foule fiend' elsewhere in both texts (III iv 44, 49-50, 58, 77, 95, 128): but this is no reason

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for supposing that Shakespeare must have written 'fiend' in III iv 113: and indeed it is likely that the reporter interpolated it here because of his memory of all these occurrences of the phrase 'the foule fiend'.

·III iv 142 Q|bloud is growne so vild my Lord  
F|blood, my Lord, is growne so vilde  
Inversion being a persistent disease of Q, it would be  
most unwise to desert F here.

III vi 60 Q|Theile                      F|They  
I do not see why Edgar cannot be allowed to say that  
Lear's suffering is calling forth tears from him (Edgar)  
which are spoiling, are interfering with, his counter-  
feiting.

III vi 69 Q|them                      F|him  
F is quite satisfactory. Q may be supported by reference  
to ‘them’ in line 63 and by the plural ‘Dogs’ in line 71:  
but F may be supported by reference to the singular  
‘thy’ in line 64.

**III** vi 7I Q|leape                      F|leapt  
The past tense is quite appropriate — the dogs have done it and are fled.

III vi 75 Q| makes F| make  
Schmidt adopts F, referring to Abbott, para. 367, where  
examples are cited of the subjunctive used indefinitely  
after the relative: cf. *Measure for Measure* I ii 178-80.  
Thus the F reading is quite possible.

III vi 78 Q|Persian attire                      F|Persian  
F is satisfactory as it stands, and the reporter may have interpolated 'attire' into the Q text.

III vi 82 Q|so, so, so, ... morning, so, so, so,  
F|so, so, ... morning.  
It is highly probable that this is a case of actor's textual  
expansion in Q.

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III vii 42 Q|simple answerer F|simple answer'd  
F is quite acceptable. To be 'simple answer'd' is to be characterized by a simple answer, i.e. to give a simple answer.

III vii 51 Q|first answerer F|answer  
F is quite satisfactory, and Q may again have textual expansion.

III vii 53 Q|Douer sir F|Douer  
Once more Q probably has textual expansion by the actor.

III vii 63 Q|subscrib'd F|subscribe  
This variant occurs in a very difficult passage. The two texts run as follows:

Q| If wolues had at thy gate heard that dearne time  
Thou shouldst haue said, good Porter turne the key,  
All cruels else subscrib'd but I shall see  
The winged vengeance ouertake such children.

F| If Wolues had at thy Gate howl'd that sterne time,  
Thou should'st haue said, good Porter turne the Key:  
All Cruels else subscribe: but I shall see  
The winged Vengeance ouertake such Children.

It seems to me that the F text makes good sense here, that the Q text gives no better sense, and that there is no reason to reject 'subscribe' for 'subscrib'd'. Let us consider the meaning of the F version.

In the first place, what does 'Cruels' mean — cruel acts or cruel creatures? It seems to me preferable to take it in the latter sense: cf. Sonnet 149 (cited by Schmidt) — 'Canst thou, O cruel, say I love thee not?' A. W. Verity (editor of the Pitt Press edition of *Lear*), who takes 'Cruels' to mean 'cruel acts', admits that 'the more natural sense would be "cruel creatures"'. 'Cruels' in this sense is analogous to 'vulgars' = common people (*Winter's Tale* II i 94), 'potents' = powerful people,

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potentates (*King John* II i 358), 'resolutes' = resolute people, bravados (*Hamlet* I i 98).

Is 'All Cruels else subscribe' part of what Regan would have said to the porter? Verity declares that the F reading, 'subscribe', 'must be treated as part of what is said to the porter'. He says further that 'the balance of the sentence would make it more natural to take *subscribe* as an imperative like "turn" than as a 3rd plural present indicative. Furness, who adopts 'subscribe', regards it as an imperative: he interprets the passage thus — 'Thou shouldst have said: Good porter, open the gates, acknowledge the claims of all creatures, however cruel they may be at other times'. This use of 'subscribe' with direct object is admissible: cf. *Troilus and Cressida* II iii 156 — 'Will you subscribe (i.e. assent to) his thought, and say he is?'.

This interpretation is possible. But, still taking 'All Cruels else subscribe' as part of what Regan would have said to the porter, it is also possible to regard 'subscribe' as a 3rd plural present indicative. To subscribe to something is to yield to it, submit to it (cf. *Troilus and Cressida* IV v 105-6). The verb may be used here in *Lear* with some such phrase as 'to pity' implied. Regan may be thought of as saying to the porter, 'Let the wolves in: all other cruel creatures yield to compassion in the last resort (e.g. on such a night as this) — so let us yield to it now'. 'We are cruel creatures', she implies; 'let us do what other cruel creatures do.' It may be objected that Regan would be unlikely to say to the porter that she — or he — or both of them — were cruel. But it is quite consonant with the mood of this speech of Gloucester's that he should attribute to Regan such self-knowledge and such a cynical avowal of it.

But I do not see that Verity is entitled to say that F's 'subscribe' must be treated as part of what is said to the porter. It may be: but why must it be? On the contrary I think that 'All Cruels else subscribe' is not part of what



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Then Warwick disannuls great John of Gaunt,  
Which did subdue the greatest part of Spain;  
(3 *Henry VI* III iii 81-2).

'Which' is here certainly 'qui' and not 'qualis'. There is no reason to reject F in *Lear* IV i 45.

IV ii 28 Q (uncorr.) | My foote vsurps my body  
(corr.) | A foole vsurps my bed  
F | My Foole vsurpes my body

Professor Dover Wilson also cites in his list P. A. Daniel's reading, 'My fool usurps my bed'. This reading is also arrived at by Dr. Greg who believes it to have been the reading of the copy for Q and to be correct — see his *Variants*, pp. 171-2, where a discussion of the passage will be found.

I propose to adhere to F. The passage occurs in Q on sheet H, and in the copy of Q from which F was printed sheet H was in its uncorrected state (see Greg, *Variants*, p. 147). Thus we can be quite sure that 'foole' ('Foole') is correct — it must have been the reading of the copy for Q, whence the press reader derived it, and also of the playhouse manuscript, whence Scribe E derived it. Did the copy for Q have 'My' or 'A', and which is correct? Greg holds, rightly, that the Q compositor cannot have *misread* 'A' as 'My'. Greg cannot see any reason why the compositor should have substituted 'My' for 'A', but points out that the press reader may have conjecturally emended 'My' to 'A', being 'puzzled to know what the lady meant by *her* fool'. This is eminently possible — the Q press reader makes conjectural emendations elsewhere. I must say that I think it not *impossible* that the copy for Q did read 'A' and that the compositor did substitute 'My' for it. He misread 'foole' as 'foote' (there are other l/t misreadings in Q — see p. 358) and farther on in the line he saw, or thought he saw, 'my body'. It is not impossible that, influenced by 'my body', he uncon-



sciously substituted 'My foote' for 'A foote' — he may even have made the change consciously, thinking it more likely that, speaking of her own body, the lady would speak of her own foot than that she would speak indefinitely of *a* foot! It might then be supposed that on the one hand the Q press reader retrieved 'A' from the copy, and on the other Scribe E, altering 'foote' to 'Foole' in accordance with the playhouse manuscript, carelessly omitted to alter 'My' to 'A' in accordance with the same authority.

But 'My Foole' seems to me a superior reading to 'A foole'. Using the phrase 'A foole' Goneril directs attention only to the foolishness of her husband: using the phrase 'My Foole' she implies not only that he is foolish but also that she is duping him (one's 'fool' can mean one's 'dupe', a person that one fools — cf. *Twelfth Night* III i 146, *Romeo and Juliet* III i 141, *Macbeth* II i 44, *Hamlet* I iv 54, *Othello* I iii 389, *Lear* IV vi 189). I have little doubt that 'My Foole', more pregnant with meaning, is the true reading.

Now what about 'body' and 'bed'? 'Bed' might have been misread by the Q compositor as 'body': as Greg remarks, 'The letters "e" and "o" are frequently confused; while, if the final "d" had a tail to it, as was not uncommon in secretary script, this might conceivably be mistaken for a "y"'. Greg thinks that 'bed' is 'perhaps to be preferred on the score of rhythm': for my own part I am not convinced of this, and on the other hand 'body' seems to me more forceful. Greg thinks it 'more likely that the (Q) compositor should have misread "bed" as "body", than that the reader should have miscorrected "body" to "bed"'. Scribe E may easily have overlooked 'body' in his quarto and omitted to correct it in accordance with the playhouse manuscript. And yet I suppose that, the copy for Q being badly written, it is possible that the press reader did misread 'body' as 'bed', taking the 'o' for an

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'e' and the 'y' for a tail to the 'd', and did miscorrect it. Since 'bed' does not seem to me a superior reading to 'body', I propose to give Scribe E the benefit of the doubt.

IV iv 26 Q|important

F|importun'd

'Important' here in Q means 'importunate': cf. *Much Ado* II i 63-4, *All's Well* III vii 21. 'Importun'd' is acceptable in the same sense, as a case of the use of the passive participle in an active sense — cf. I *Henry IV* I iii 183 where 'disdain'd' is used in the sense of 'disdainful'.

IV v 21 Q|Some thing

F|Some things

There is no reason to reject F here. In lines 20-1 ('Belike, Some things, I know not what') Regan speaks disjointedly. As Verity says in his note on this passage, 'The disjointed style marks her hesitation in making the request that follows'. We may take her to mean, 'Perhaps there are some things in this letter which it would be advisable for me to learn'. I do not think that it is in the least more likely that Shakespeare wrote 'thing' than that he wrote 'things'.

IV vi 1 Q|we

F|I

F's 'I' accords with Edgar's 'You' in line 2, and I see no reason for rejecting it.

IV vi 32 Q|you

F|ye

IV vi 131 Q|to

F|om.

F is perfectly satisfactory as it stands. The meaning is essentially the same as that of Q — it is by giving him the civet that the apothecary is to sweeten his imagination. The semicolon after 'Ciuet' in F is against the compositor having simply omitted 'to' accidentally. Of course this semicolon might have been conjecturally inserted by a proof-reader: but this is no more likely than that Scribe E inserted it and deleted 'to' in accordance with the playhouse manuscript.

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IV vi 139 Q| the F| thy  
F is perfectly satisfactory. By 'thy Letters' of course he means 'the letters of thy challenge', 'the letters in which thy challenge is written'.

IV vi 159 Q| thine F| thy  
IV vi 162 Q| through F| Thorough  
Though Q is metrically rather smoother, I see no reason to suppose that Shakespeare may not have written 'Thorough'. It does not make the line metrically objectionable.

IV vi 190 Q| a churgion F| Surgeons  
F is quite acceptable. 'Surgeons' can be pronounced as a trisyllable (súrgěõns). See Abbott, para. 479. Cf. 'gorgeous' in II iv 264, and 'sergeant' in *Macbeth* I ii 3.

IV vi 199 Q| nay F| Come,  
IV vi 247 Q (uncorr.)| *British* F| English  
(corr.)| *Brittish*

At III iv 181 we have the readings Q 'British man', F 'Brittish man'; and at IV iv 21 we have Q and F 'Brittish'. With reference to III iv 181 Malone writes (1790 ed., vol. 1, p. 352): 'This play is ascertained to have been written after October, 1604, by a minute change which Shakespeare made in a traditional line put into the mouth of Edgar: "Fie, foh, fum, I smell the blood of a *British* man". The old metrical saying, which is found in one of Nashe's pamphlets, printed in 1596, and in other books, was: "Fy, fa, fum, I smell the blood of an *Englishman*". Though a complete union of England and Scotland, which was projected in the first parliament that met after James's accession to the English throne, was not carried into effect till a century afterwards, the two kingdoms were united in *name*, and he was proclaimed King of *Great Britain*, 24 October, 1604.' (Of course it might be suggested that the passage was originally written before the proclamation of James as King of Great

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Britain, that it then read 'Englishman', and that Shakespeare subsequently changed it. But there is other evidence pointing to a date after October 1604 — see E. K. Chambers, *William Shakespeare*, vol. I, pp. 467-70.)

The fact, however, that Shakespeare wrote 'British' elsewhere as a compliment to James does not necessarily mean that he wrote 'British' in IV vi 247. He may have written 'English' through inadvertence, and the actor may have substituted 'British' either intentionally, as a correction, or through a recollection of IV iv 21.

It will be observed that Malone's suggestion is that Shakespeare wrote 'British man' instead of 'Englishman' in III iv 181 owing to the fact that James was King of Great Britain, not owing to the fact that Lear lived in pre-Anglo-Saxon times and was King of Britain. That 'English' in IV vi 247 is anachronistic by no means necessitates the view that it is un-Shakespearian, despite White who says, "'English" is a sophistication doubtless. Shakespeare must have known well enough that in Lear's time there were no more Englishmen in Britain than in America'.

I think it quite possible that Shakespeare wrote 'English' in IV vi 247, and so I retain it.

IV vi 247 Q| death! death. F| death, death.

The modern reading given in Professor Dover Wilson's list is 'death! Death!' (Camb. edd.). I should punctuate so in a modernized edition, but in this old-spelling edition I follow F which is not misleading.

IV vi 256 Q| wee'd F| we

The Q reading seems to me weaker than that of F.

IV vii 8 Q| Pardon me F| Pardon

IV vii 21 Q| of his sleepe F| of sleepe

Furness suggests that in the F version 'his' is absorbed, and he prints 'of' sleep'. But F is quite possibly authentic even without this.

IV vii 31 Q|Had challengd F|Did challenge  
F is quite acceptable. This is a case of irregular tense-sequence in a conditional sentence. The reporter has substituted regular sequence. See Abbott, para. 371. The same irregularity of sequence, the other way round as regards principal and subordinate clauses, occurs in *Hamlet* II ii 516, 519, 521 — 'But if the gods themselves *did* see her then,| The instant burst of clamour that she made| *Would have* made milch the burning eyes of heaven'.

IV vii 58 Q|hands F|hand  
I do not see that Shakespeare cannot have used the singular here; and 'hands' occurs in both texts in line 55 — so Q may have a recollection.

IV vii 59 Q|no sir you F|You  
Q's 'no sir' makes the line metrically perfect, and the F compositor may have made an accidental omission. On the other hand, it is not necessary to suppose that Shakespeare made this line (divided between two speakers) metrically perfect; and Q's 'no sir' may be an interpolation by the actor.

V i 32 Q|proceedings F|proceeding  
The singular is quite possible. It means 'line of action, course of conduct'.

V i 36 Q|pray you F|pray  
If 'conuenient' be pronounced as a trisyllable, the line in Q is metrically preferable to that of F. 'Conuenient' is trisyllabic in III ii 56 and IV v 31: but the word can be scanned with four syllables — cf. *Hamlet* I i 175 (Q2).

V iii 5 Q|am I F|I am

V iii 25 Q|starue F|staru'd

V iii 36 Q|thou hast F|th'hast

There is no reason why we should not follow F in indicating the metrically desirable elision.

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V iii 43 Q| That

F| Who

V iii 44 Q| We

F| I

Editors who prefer Q here are presumably influenced by 'we' and 'our' in the next line. But the F sequence is perfectly satisfactory. Albany demands that the prisoners be handed over to him as commander: he will treat them in accordance with the decision which he and his principal supporters (including Edmund himself, it is to be presumed) shall come to.

V iii 49 Q| has

F| had

The past tense is quite appropriate. Edmund is saying in effect, 'Lear's age and title constituted a danger to us, and so I imprisoned him, thus averting the danger'. Of course Lear in prison is of the same age and has the same title: but I think Edmund implies that the danger lay in Lear's being seen by the people and by 'our imprest Launces'. He implies that if the 'imprest Launces' had seen the aged Lear, his white hair and his title would have won them over to his side: whereas, since they cannot see him, they will presumably remain true to their employers.

V iii 71 speech-heading

Q| *Gon.*

F| *Alb.*

Albany interposes in the squabble at lines 80 and 81: I cannot see why he should not be allowed to do so here also. On the Q assigation see p. 85.

V iii 84 Q| thine

F| thy

V iii 94 Q| proue

F| ma ke (for make)

Delius suggested that 'make' here = 'make proof', 'proof' being understood from 'proue' in line 92. But surely this is a case of 'make' in the sense given in *N.E.D.* s.v. *make* v<sup>1</sup> 56 †b — 'To show or allege that something is the case'. *N.E.D.* gives the following quotation — 1555 Watreman *Fardle of Facions* I v 50, 'All whiche their doynge, dooe manifestly make, that thei came of the Aethiopes'. Q's

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'proue' may be simply a synonym-substitution: or it may be a memorial corruption (cf. line 92, and also line 141 — 'To proue vpon thy heart').

V iii 100 Q|thy F|the

V iii 103 Q| *Bast.* A Herald ho, a Herald. F|om.

Q makes the line metrically complete. But the words may nevertheless be an actor's interpolation. In my remarks on V iii 116 in List B I shall suggest that this probably is so.

V iii 132 Q|youth, place F|place, youth,

Those who prefer Q here may defend it by pointing out that 'strength' and 'youth' on the one hand, and 'place' and 'eminence' on the other, form pairs of words, the two members of each pair being similar in sense. Thus, there is a single contrast — 'strength' and 'youth' on the one hand, 'place' and 'eminence' on the other. But why should Shakespeare not have given us parallel contrasts, 'strength — place', 'youth — eminence'? Furthermore, as Furness points out, 'the immediate recurrence of the similar sounds (in Q) is somewhat harsh: *strength, youth, place, eminence*'. The reported text contains many inversions.

V iii 153 Q|armes F|Warre

V iii 160 Q|om. F|O,

I can see no reason at all for omitting the 'O'. It fits into the metrical structure of the line excellently.

V iii 169 Q|thou hast F|th'hast

and V iii 174 Q|Thou hast F|Th'hast

See remarks on V iii 36 above in this List.

(V iii 225 Q, F|it came

In Professor Dover Wilson's list the reading 'came', without the 'it', is attributed to F1. This is a slip: 'came' is the reading of Ff. 2-4.)

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V iii 228 Q|hath confest F|confesses

Although Goneril is dead, the use of the present tense is effective, emphasizing the Gentleman's agitation. The reporter prefers the literal truth.

— V iii 249 Q|hath F|ha's

— V iii 258 Q|Howle (4 times) F|Howle (3 times)  
Q may contain actor's expansion.

V iii 276 speech-heading Q|Cap. F|Gent.

At V iii 27 ff. Edmund tells a Captain to do as instructed in the note he gives him. At V iii 253 ff. we learn that the Captain has been instructed to hang Cordelia. At V iii 275 Lear says that he killed the person who was hanging Cordelia. Presumably this person was the Captain of lines 27 ff. The Captain who speaks in Q at line 276, then, is not the Captain who was on the stage at the beginning of the scene. The same *actor* may have spoken lines 35b, 39-40 on the one hand, and line 276a on the other — but as two different *characters*. I see no advantage in calling the second of these characters a Captain rather than a Gentleman, and so I retain the F speech-heading. It may be that the actor is called a Captain at line 276 in Q because he was a Captain at lines 27 ff. (Cf. the end of Q1 *Hamlet*, where we are told in a stage direction that 'Voltemar' enters, whereas in all probability what happens is that the actor who had played 'Voltemar' enters as one of the English ambassadors — see my 'Bad' *Quarto of 'Hamlet'*, p. 136.)

V iii 295 S.D. Q|Enter Capitaine. F|Enter a Messenger.

In Q the Captain who said 'Sound trumpet?' at V iii 110 may have gone off at line 257 and may return here at line 295 to announce Edmund's death. This Captain of line 110 is absent from F (cut?). It may be suggested that when the Captain of line 110 was cut, someone else



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(the Herald? the Gentleman who entered at line 222?) was made to go out at line 257 and — renamed 'Messenger' — to return with the news of Edmund's death at line 295. But even if in the unabridged play the actor who played the Captain of line 110 re-entered at line 295, he may have re-entered as a 'Messenger' — the original prompt-book may have had 'Enter a Messenger.' at line 295. So I propose to follow F here, and also, therefore, in the speech-heading at line 296 — Q| *Capt.* F| *Mess.*

V iii 324 speech-heading Q| *Duke.* F| *Edg.*

Some editors argue that Q's assignation of the final speech to Albany is correct, he being the person of highest rank left alive. But other editors follow F, in my view rightly. The words 'we that are yong' seem fitter for Edgar than for Albany (this point is made in the Arden and New Hudson editions). Moreover, in lines 320-1 Albany asks Kent and Edgar to 'rule in this Realme': his speech is followed by a reply from Kent, and it is natural that this should in turn be followed by a reply to Albany from Edgar. I should not feel safe in rejecting the copy-text here. On the Q assignation see p. 85.

## LIST B

I i 5 Q|equalities F|qualities

Some editors — Knight, White, Schmidt, Furness, Hudson — read 'qualities', but most editors adopt the Q reading, in my view rightly. Q's 'equalities' sharpens the point of the passage. Schmidt's note (*Zur Textkritik des 'King Lear'*, p. 12) betrays an excessive literal-mindedness. He says (I quote from Furness's note): '*Equalities* cannot be right here; at best it can be but *equality*. Equality cannot be predicated of a part by itself, but only of the relationship of parts to each other; it is therefore essentially a singular idea. We cannot say: "the equalities of the three parts are perfect", but only:

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"the equality". But Shakespeare is writing according to the light of art, not according to that of logic. 'Equalities' gives excellent sense — the two Dukes have been allotted exactly equal parts of the kingdom, so exactly equal that not the most careful scrutiny of both parts by either Duke can lead him to choose the other's share as preferable to his own. 'Equalities are so weigh'd' can, in imaginative writing, mean 'their shares are so equally weighed'. The phrase helps to bring out the point of the speech, and it sounds thoroughly Shakespearian. F's 'qualities' may be a slip on the part of the compositor, or it may be a 'correction' by Scribe E, he having been unable to see the point of 'equalities'. I cannot believe that a reporter, scribe, or compositor would hit upon a wrong reading which made the passage more pregnant with meaning and more subtle in expression than Shakespeare left it, and less like everyday speech.

I i 34 Q| Leige

F| Lord

'Lord' sounds very tame after 'Lords' in the previous line: 'Leige' sounds much better. It is quite possible that the F compositor substituted 'Lord' for 'Leige' owing to his having set 'Lords' in the previous line: or Scribe E's playhouse manuscript may have had the abbreviation 'L.', and Scribe E may have interpreted this as 'Lord' and altered Q accordingly.

I i 73 Q| possesses

F| professes

Different explanations have been given of 'the most precious square of sense', and while most editors read 'possesses' one or two read 'professes'. I believe that the majority are right in reading 'possesses', and I agree with A. W. Verity's note in the Pitt Press edition of the play. He takes 'the most precious square of sense' to mean 'the choicest estimate of sense', following Moberly and, like him, referring to *Troilus and Cressida* V ii 132 where 'square' is used meaning 'estimate, judge'. Verity writes:

'For *possesses*, the reading of the Quartos, the Folio has *professes* (? repeated by mistake from [71]) — the difference being "all joys which the choicest estimate of sense *actually* has, i.e. feels, is capable of", and "professes to feel". I think', Verity continues, 'that *professes* strikes a wrong note, that Regan does not mean to doubt the reality of "the joys" of sense but to emphasize the fact that *she*, unlike others, is an enemy to them because she knows the higher joy of loving and being loved by Lear: in fact, the greater "the joys", the greater her devotion which rejects them utterly for her father's sake.' This argument for 'possesses' seems to me very cogent, and it is easy to believe that the F compositor set up 'professes' owing to the influence of 'professe' which he had set up only two lines earlier.

I i 103 Q| to loue my father all. F| om.

We cannot doubt that these words in Q are authentic. They complete the sense of the speech admirably. The F compositor has been guilty of a careless omission.

I i 148 Q| stoops F| falls

'Falls' makes good sense, but the similarity of sound between it and 'folly' is displeasing to some (though by no means all) editorial ears. 'Falls' may be attributed to the F compositor: 'stoops' may have occurred in the middle of a group of words carried in his head as he set up his types, and he may have substituted 'falls' through recollection of 'fall' in line 143 — and perhaps the sound of 'folly' was contributory to the error.

I i 154 Q| a F| om.

The line halts without the 'a', and it is easy to suppose that the F compositor carelessly omitted it.

I i 155 Q| nor F| nere

The word is unstressed, and the F reading sounds awkward. The F compositor may have corrupted 'nor' into

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'nere' through recollection of 'neuer' in the previous line. He may even have repeated 'neuer', and a proof-reader may have conjecturally altered it to 'nere' for the sake of the metre. Or Scribe E may have misread 'nor' in the playhouse manuscript as 'ner' and written 'nere' into his quarto.

I i 159 Q| *Lear. Kent.* F| *Kear. Lent.*

Presumably two types fell out of the F forme and were wrongly replaced.

I i 167 Q| vowel F| vowels

Along with this we may consider

I i 169 Q| sentence F| sentences

Up to this point *Lear* has passed only one sentence — he has disinherited and disowned Cordelia. And he has made only one formal vow (which actually is the sentence): at lines 107-15 he has said (I quote F) —

Let it be so, thy truth then be thy dowre:  
For by the sacred radiance of the Sunne,  
The miseries of *Heccat* and the night:  
By all the operation of the Orbes,  
From whom we do exist, and cease to be,  
Heere I disclaime all my Paternall care,  
Propinquity and property of blood,  
And as a stranger to my heart and me,  
Hold thee from this for euer.

Thus singulars and not plurals are required in lines 167 and 169. Scribe E may have misread the playhouse manuscript and miscorrected Q.

It will be remembered that we have in List A accepted F's 'reserue thy state' in line 148 and 'reuoke thy guift' in line 163, and not Q's 'Reuerse thy doome' and 'Reuoke thy doome'. Now if 'reuoke thy guift' means 'cancel your distribution of the kingdom' (i.e. virtually the same as 'reserue thy state') then, since we are following F in lines 148 and 163, we find that Kent does not explicitly ask

Lear to refrain from disinheriting and disowning Cordelia. But Kent's words at line 151 ('Thy yongest Daughter do's not loue thee least') can be taken as *implying* a request to spare Cordelia. And 'reuoke thy guift' in line 163 may possibly mean 'revoke this *additional* gift of Cordelia's portion to Cornwall and Albany' (see lines 126-7) — in other words, do not disinherit Cordelia: in which case Kent does directly attempt to come between Lear's sentence and his power.

I i 187 Q| *Glost.*

F| *Cor.*

In this scene in F the speech-heading *Cor.* indicates Cordelia except at line 161 where it indicates Cornwall. After what has passed it would of course be totally impossible to give line 187 to Cordelia. Cornwall, one of those standing by, might conceivably draw Lear's attention to the approach of the newcomers. But it seems more natural that Gloucester, entering in attendance on France and Burgundy, should announce them to the King. The F speech-heading may be due to an aberration on the part of the compositor.

I i 205 Q| *On*

F| *in*

'Conditions' doubtless means 'terms of agreement', and in Shakespearian as in modern usage 'on' is the appropriate preposition, not 'in'. Schmidt urges that 'conditions' here means 'qualities', referring to the 'qualities' of Cordelia enumerated in lines 202-3, and he defends 'in'. But I cannot agree with his interpretation of 'conditions' in this context.

I i 213 Q| *best*

F| *om.*

As regards sense the F reading is satisfactory: 'she that was your obiect' means 'she who excited love in you'. 'Object' = 'one that excites love or pity or their opposites' (Onions, *Shakespeare Glossary*): cf. *Midsummer Night's Dream* IV i 176 — 'The object and the pleasure of mine

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eye| Is only Helena', etc. But in Shakespeare, as to-day, the *noun* is always accented on the first syllable, the *verb* on the second. For metrical reasons, then, we must accept Q's 'best'. The F compositor presumably omitted it accidentally.

I i 220 Q| Falne

F| Fall

The sense is in favour of Q here. We might read 'Fall' if in the preceding line we read 'affections' (Q) instead of 'affection' (F). But the past 'Falne' seems more natural in the context.

I i 224 Q| well

F| will

The Q reading is definitely the stronger. Scribe E may have misread the playhouse manuscript and miscorrected Q. See note on I iv 1 below in this List.

I i 286 Q| not

F| om.

If F made good sense Q's 'not' would be easily explicable as a repetition from line 281. Schmidt accepts F, extracting from it the meaning — 'All our observation in the past is little in comparison with what we may expect in the future, to judge from Lear's treatment of Cordelia' (see Furness's note). We might accept F and say that in the past Goneril and Regan have not observed Lear's inconstancy much, though now they have striking evidence of it: but this is surely inconsistent with the fact that the sisters are able to make the statements, 'he hath euer but slenderly knowne himselfe' and 'The best and soundest of his time hath bin but rash'. It seems more likely that the F compositor has accidentally omitted 'not'.

I i 299 Q| hit

F| sit

The F reading makes sense: see Onions's *Shakespeare Glossary*, p. 200 — '*sit*, 1, pregnantly = to sit in council, take counsel together, hold a session'. But surely this word would be more appropriate in the mouth of Regan, who says 'We shall further thinke of it', than in the mouth

of Goneril, who says 'We must do something, and i'th'heate'. This is an argument in favour of the Q reading; and there is another. 'Hit' meaning 'agree' is not pre-Shakespearian (see Onions, p. 106) and it is doubtful whether it would occur to a reporter, scribe, or compositor. That it is uncommon might be regarded as a possible reason for supposing that Scribe E emended it. I take it that Goneril wants the two of them to act together in agreement at once.

I ii 55 Q|slept . . . wakt

F|Sleepe . . . wake

It seems clear that Gloucester re-reads part of the letter, beginning in the middle of a sentence. It is more effective if he re-reads it exactly. And so from F I accept 'Sleepe' but not 'wake'. F's 'wake' may be a substitution for Q's 'wakt' by the compositor, owing to the influence of 'Sleepe'; or 'wake' may be a substitution by Scribe E, he having misread a 'd' in the playhouse manuscript as an 'e'. In view of the latter possibility, and since in any case F usually has '-d' and not '-t' in the preterite ending, I read 'Sleepe . . . wak'd'.

I ii 93-5 Q|*Bast.* Nor . . . earth! F|om.

I ii 123 Q|to

F|on

Q gives the correct form of the phrase, to lay something to the charge of someone. F's 'on' may be an erroneous repetition of the 'on' in line 122 or of that in (F) line 117.

I ii 126 Q|Fut,

F|om.

Many editors accept Jennens's emendation of Q — 'Tut,' (Professor Dover Wilson cites this reading in his list). But this petulant noise is not to my mind what we should expect from Edmund. Surely the Q reading indicates an oath — '(by Christ's) foot' — and surely its absence from F is due to the purging away of profanity in accordance with the Act of 1606. Craig (Arden ed., pp. 36-7) quotes an occurrence of 'fut' in Marston.

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I ii 128 Q|*Edgar*; F|om.

Unless we adopt the Q reading here there is no point in F's 'Pat: he comes . . .'. The Q '*Edgar*;' occurs at the beginning of a line close beside the marginal stage direction '*Enter Edgar*', and this may have confused the F compositor.

I ii 139-45 Q|as . . . Astronomicall? F|om.

I iii 17-21 Q|Not to be . . . abusd, F|om.

I iii 25-6 Q|I would . . . speake, F|om.

I iv 1 Q|well F|will

The sense shows that Q is right. The same substitution of 'will' for 'well' occurs in F at I i 224.

I iv 20 Q|he is F|hee's

The speech is a prose one, and the F reading sounds extremely awkward. The contracted form may be a substitution by the compositor while carrying a group of words in his head. Or the playhouse manuscript may have had 'he is' run together, the 'i' may have looked like an 'e', and Scribe E may have read 'hees' and altered Q accordingly.

I iv 49 Q|daughter F|Daughters

Again the sense vindicates Q. The F reading may be a compositorial aberration.

I iv 96 Q|*Kent*. Why Foole? F|*Lear*. Why my Boy?

It is clear from the context that the Fool is addressing Kent in lines 95 and 97-102, and the Q version of line 96 is more natural and appropriate than that of F. The F compositor's eye has caught line 104 instead of line 96.

I iv 137-52 Q|That Lord . . . snatching; F|om.

I iv 157 Q|crowne F|Crownes

The sense shows that Q is right. The F compositor may have repeated the plural from the previous line.



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I iv 174 Q|fooles

F|Foole

The sense shows that Q is right. The F reading may be due to a slip by the compositor. The same comments may be made on the next case.

I iv 193 Q|nor crum

F|not crum

I iv 228-31 Q| I would . . . obedient father. F|om.

I iv 254 Q|O sir, are you come?

F|om.

The F arrangement is effective, Lear in his passion shouting 'Is it your will, . . .' to the newly entered Albany with no preliminary greeting. But I think that Q sounds better, and it is very possible that the F compositor accidentally omitted half a line.

I iv 301 Q|yea, i'st come to this? F|om.

See p. 36. Since the Q phrase may have been transferred (inexactly) from III iv 47-8 by the reporter I have some hesitation in incorporating it into our text. I do so, however, in addition to F's 'Ha? Let it be so.' (In Professor Dover Wilson's list 'yea, i'st come to this?' is given as corresponding to and replacing F's 'Ha?'.) The resultant sequence is good, and metrical considerations support our text. And our procedure is consistent with our theory of the nature of the transmission of both texts. 'Ha? Let it be so' may easily have been accidentally omitted from Q by reporter or compositor; and Scribe E may have written it into Q in such a way that the F compositor thought it was to replace instead of supplement Q's 'yea, i'st come to this?'.

I iv 340 Q (uncorr.)|alapt  
(corr.)|attaskt

F|at task

(It is the reading of Q corr. that appears in Professor Dover Wilson's list.) See pp. 12-13. I accept Greg's argument that we should read 'ataxt', which doubtless stood in the copy for Q.

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II i 2 Q|you Sir, F|your Sir,  
An obvious error in F. See Note on I iv 340 on p. 379.

II i 69 Q|I should F|should I  
The sense is in favour of Q, and so I suppose that the F compositor has accidentally inverted.

II i 70 Q|I, though F|though  
The line sounds very much better in Q. The F compositor may well have overlooked the 'I', having just set up 'I would'.

II i 75 Q|spurres F|spirits  
The sense shows that Q is right. Has the F compositor corrupted 'spurres' into 'spirits' by confusion with 'profits' in the preceding line? Or has Scribe E misread the playhouse manuscript and miscorrected Q?

II i 77 Q|letter, I neuer got him, F|Letter, said he?  
I should not like to sacrifice F's 'said he?': it comes in very naturally, taking our minds back to the actual words imputed by Edmund to Edgar (lines 69-72). But Q's 'I neuer got him' is very effective. It is possible that Scribe E wrote in 'said he?' in such a way that the F compositor wrongly thought it was to replace 'I neuer got him'. I propose to read 'Would he deny his Letter, said he? I neuer got him,'.

II i 78 Q|why F|wher  
The sense is in favour of Q.

Misreading of 'y' as 'e' is sometimes found: see Professor Dover Wilson's *Manuscript of Shakespeare's 'Hamlet'*, vol. I, p. 112. And it is possible that 'y' might sometimes be misread as 'er': in *Sonnets* 27. 10; 43. 11; 45. 12; 46. 3, 8, 13, 14; 69. 5; 70. 6; the quarto has 'their' and Malone emends to 'thy': I doubt if the same mistake could have been made so often unless by misreading. And so I suppose that in *Lear* II i 78 Scribe E may have

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misread the playhouse manuscript, taking 'why' as 'wher', and miscorrected Q accordingly.

II i 86 Q| strange newes F| strangenesse  
Again the sense is in favour of Q. Greg (*Neophilologus*, XVIII, 261, footnote 1) says of the F reading that 'it is a compositor's blunder of the memorial type'.

II i 122 Q| thought F| though  
It is obvious from the sense required by the context that a letter is missing in F.

II ii 21 Q (corr.)| clamorous F| clamours  
Q (uncorr.) has 'clamarous'. The F reading is probably a misprint (but see Greg, *Variants*, 158).

II ii 72 Q| Reneag F| Reuenge  
The sense shows that Q is right. On the F error see pp. 13-14.

II ii 117 Q| dread F| dead  
The sense shows that Q is right. The F compositor has accidentally omitted a letter.

II ii 125 Q| respect F| respects  
The Q singular admirably balances the singular 'malice' at the end of the line. Indeed it is hard to see how the plural would make sense.

II ii 136-40 Q| His . . . with, F| om.

II ii 140 Q| The King F| The King his Master, needs  
The F omission would seem to be a deliberate cut: and the abridger left himself with an incomplete line. Q lines 138-40 are incorrectly divided: with corrected lineation line 140 runs thus in Q—

are punisht with, The King must take it ill,

The first three words conclude the F cut. The abridger has presumably filled out 'The King must take it ill' to 'The King his Master, needs must take it ill', thus achieving regular metre despite the  $4\frac{1}{2}$  line excision. In

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patching line 140 he took 'his Master' from line 136, the first of the excised lines.

II ii 145 Q| For . . . legges, F| om.  
There can, I think, be no doubt about the authenticity of the line. In its first half it refers to a very important element in Kent's 'offence'. The F compositor would seem to have been guilty of a careless omission.

II ii 146 Q| continues to Regan. F| assigns to Cornwall.  
The speaker addresses a lord, and asks him to come away. If the line belonged to Cornwall this lord could only be Gloucester: Oswald is not a lord, nor is Edmund yet. But Gloucester remains after Cornwall's exit. Thus the Q assignation would seem to be correct, Regan addressing Cornwall.

F omits one line (145) and misassigns the next one. I am at a loss to account for this patch of corruption unless by supposing a moment of quite unusual absent-mindedness in the compositor.

II ii 147 Q| Dukes F| Duke  
The sense shows that Q is right. The F compositor has presumably carelessly omitted a letter.

II ii 167 Q| shamefull F| shamefnll  
A turned letter in F. In Professor Dover Wilson's list the correction is cited from F2.

II ii 168 stage-direction Q| *sleepes*. F| om.  
Such directions are helpful to the reader. No doubt they reflect authentic acting tradition, and I think we are justified in accepting them.

II iii 15 Q| bare armes F| Armes  
'Bare' adds an effective touch to the picture, and the F compositor may have omitted it accidentally.

II iii 18 Q| sheep-coates F| Sheeps-Coates  
The F compositor has made an obvious slip.

II iv 2 Q| messenger F| Messengers  
Lear had sent only one messenger — the disguised Kent.

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- II iv 5 Q|thy F|ahy  
An obvious misprint in F.
- II iv 8 Q|mans F|man  
The sense of the passage shows that Q is right.
- II iv 17-18 Q|Lear. No no, . . . haue. F|om.  
These two speeches are so effective in the context that I cannot think of them as actors' expansion. Observe the climax effect: first a simple 'No — Yes' (lines 13-14), then a longer statement and counter-statement, then a still longer one, and then oaths: it seems to me to bear the stamp of Shakespearian calculation.
- II iv 29 Q|panting F|painting  
The sense shows that Q is correct. The F word looks like the result of a minim misreading of a badly handwritten 'panting'. Perhaps Scribe E misread the playhouse manuscript and miscorrected Q. Or did the F compositor convert 'panting' into 'painting' while carrying the word in his head?
- II iv 32 Q|whose F|those  
Q gives much better sense than F. 'Those' may be a substitution by the F compositor, made while he was carrying a group of words in his head. He may have been influenced by the fact that the last word but two is 'they'.
- II iv 56 Q|With F|Wirh  
An obvious misprint in F. Professor Dover Wilson cites 'With' from F2.
- II iv 72 Q|haue F|hause  
An obvious error in F, as are the next two cases.
- II iv 124 Q|you F|your
- II iv 126 Q|mothers F|Mother
- II iv 143 Q|her F|his  
F's 'his' might be accepted as equivalent to 'its', were it not that Nature is being personified: and Nature is

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personified as a female in Shakespeare as to-day. 'His' may be a careless substitution by the F compositor.

II iv 163 Q|her pride                      F|om.  
See pp. 144-5.

II iv 182 Q|fickle                      F|fickly  
Obviously there is an error in F. F<sub>3</sub> emends 'fickly' to 'sickly'; but 'fickle' seems to be required by the context. The compositor may be responsible for the F<sub>1</sub> error — he may have confused 'fickle' and 'sickly': or Scribe E may be the culprit — he may have misread the final 'e' of 'fickle' in the playhouse manuscript as a 'y' and mis-corrected it in Q. Perhaps Scribe E misread 'fickle' in the playhouse manuscript as 'sickly' and wrote that word into his quarto; and perhaps the F compositor misread Scribe E's word as 'fickly'.

II iv 296 Q|bleak                      F|high  
For 'bleak' see *N.E.D.* — '*bleak* a. 3 cold, chilly; usually of wind or weather'. It might be argued that 'high' is more suitable in the context (cf. 'ruffle', i.e. bluster). But I cannot help thinking that 'bleak' is a curious substitution for a reporter to make on his own initiative. And in connection with the F reading it is suspicious that 'high' occurs only four lines earlier ('high rage'): on the whole it seems to me probable that in line 296 the F compositor has substituted 'high' for 'bleak' owing to a recollection of 'high' in line 292.

III i 7-15 Q|teares . . . all.                      F|om.

III i 30-42 Q|But true . . . to you.                      F|om.

III ii 3      Q|drown'd                      F|drown

It is conceivable that F is right and that 'drown' is in agreement with the imperatives in III ii 1, 2, 6, etc. But the connection between drenching the steeples and drowning the cocks is so obvious that I am fairly sure that 'drown'd' is right and that 'drench'd our Steeples'

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and 'drown'd the Cockes' are parallel phrases. The F compositor may have carelessly omitted a letter. Or Scribe E may have misread 'drownd' in the playhouse manuscript as 'drowne' and miscorrected Q.

III iv 7 Q|skin, so tis                      F|skinso: 'tis  
The modern reading given in the list is 'skin: so 'tis'. Obviously F is wrong, and the Q word-grouping is right.

III iv 10 Q|thy                              F|they  
The sense shows that Q is correct. The F reading is doubtless a slip by the compositor.

III iv 50 Q|through fire                      F|though Fire  
The F compositor has obviously omitted a letter.

III iv 51 Q|foord                              F|Sword  
The sense shows that Q is correct. 'Foord' = 'ford'. The F reading, with 's' for 'f', has the appearance of a misreading of handwriting. We must assume that Scribe E misread the playhouse manuscript and altered Q accordingly.

III iv 61 Q|What, his                      F|Ha's his  
The modern reading cited in the list is Theobald's 'What, have his'. See pp. 15-16. I think it reasonable to conflate, though I see no justification for reading 'have' (F4 'Have his').

III iv 88 Q|deeply                              F|deerely  
The connection with 'Wine' is in favour of Q. F doubtless anticipates the next word but one.

III iv 114 Q|till the                              F|at  
Schmidt accepts F here, pointing out that the verb 'to walk' can mean to withdraw, to go away: cf. *Winter's Tale* I ii 172, *Cymbeline* I i 176. If we take 'walkes' in this sense in our passage, then 'at' is the appropriate word. But in connection with ghosts, fiends, etc. there is no doubt that to 'walk' usually means to 'be seen walking,

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appear' (see *N.E.D.*, *walk* v.<sup>1</sup> 9). To use 'walk' in its meaning of 'go away' in connection with a fiend would be to court misunderstanding. It might be suggested that Shakespeare did this, and that the reporter, taking 'walkes' in its usual sense in connection with fiends, substituted 'till the' for 'at'. But I think it more probable that 'till the' is correct and that the F compositor has been guilty of a repetition (cf. 'begins at . . .' in the previous line).

III iv 132 Q|hath had

F|hath

In lines 132-6 Edgar is contrasting his (Tom's) former prosperity with the misery he is enduring and has endured for 'seven long yeare'. Consequently 'hath had' is appropriate and 'hath' is not. Schmidt, arguing for F, says, 'The "hath had three suits" of the Qq. probably accords with the fact, but what have facts to do with madness?' But note the word 'But' in 135: surely in 132-6 'Tom' is concerned with a contrast between his misery of the past seven years and prosperity before that. The F compositor has presumably accidentally omitted a word.

III v 10 Q|letter

F|Letter which

With 'which' following very shortly, as it does in both texts, F sounds hideous: probably the F compositor has anticipated the later 'which'.

III v 24 Q|dearer

F|deere

The Q reading is certainly superior. The F reading is probably a compositor's slip.

III vi 17-55 Q|Edg. The . . . scape. F|om.

III vi 68 Q|tike

F|tight

The sense of the passage shows that Q is right. The F reading may be a compositorial aberration — there is quite a number of 't's in the line. Alternatively, Scribe E may have misread 'tike' in the playhouse manuscript as 'tite' and miscorrected Q. (For 'k' misread as 't' see II ii 166, Q corr.|Take uncorr.|Late).



III vi 68 Q| trūdletaile F| Troudle taile  
The 'n' indicated by the stroke over the 'u' in Q is necessary. A 'trundle-tail' or 'trindle-tail' is a dog with a curly tail. The F compositor may have forgotten to put a stroke over his 'u'. Or Scribe E may have misread 'trundle' in the playhouse manuscript as 'troudle' and miscorrected Q.

III vi 95-113 Q| *Kent*. Oppressed . . . F| om., except for 'Come, lurke. come, away.' (99).

III vii 76 stage-direction Q| *Draw and fight*. F| om.  
See note on II ii 168 on p. 175.

III vii 97-105 Q| *Servant*. Ile neuer . . . F| om.  
helpe him.

IV i 41 Q| Then prethee F| om.  
These words make the line metrically complete. This does not in itself necessarily mean that they are authentic. But they seem to me to improve the sequence. Gloucester says to the Old Man 'Is that the naked fellow?' He is answered in the affirmative, and goes on — in effect — 'In that case ("Then") please go away: leave me alone with him'. F seems to me disconcertingly abrupt. The F compositor may well be guilty of a careless omission.

I do not think that the above is invalidated by the fact that in line 15 of this scene, before he is aware of the presence of the Bedlam beggar, Gloucester asks the Old Man to go away.

IV i 57-62 Q| Fiue . . . maister. F| om.

IV i 63 Q| thou F|  $\text{th}^{\text{u}}$   
The F abbreviation doubtless signifies 'thou', and I do not think that anything will be gained by not printing the word in full. Similarly, at I i 54 and III vii 65 I have read 'the' (Q), not ' $\text{th}^{\text{e}}$ ' (F); and at I ii 28 and III ii 31 I have read 'that' (Q), not ' $\text{th}^{\text{at}}$ ' (F).

IV ii 17 Q| armes F| names  
Q's 'armes' goes much better than F's 'names' does with 'giue the Distaffe | Into my Husbands hands'. In his

admirable note in the Arden edition, W. J. Craig takes 'armes' to mean 'the insignia of my sex', and interprets the passage, 'I must take the sword out of my weak husband's hands, resigning to him the distaff'. It is possible to defend F: according to F Goneril says that she must adopt the name of man and her husband the name of woman, and then goes on to refer to an exchange of symbols of husband and wife — she will give Albany the distaff and (this is implied) take from him the sword. It is possible to defend F: but I think that Q gives a superior reading, a reading which knits lines 17-18 tightly: I should not like to say that the reporter or compositor had improved on Shakespeare; and on the other hand Scribe E may easily have misread 'armes' in the playhouse manuscript as 'names' and altered Q accordingly.

IV ii 31-50 Q| I feare . . . deepe. F| om.

IV ii 53-9 Q| that not . . . he so? F| om.

IV ii 62-9 Q| *Alb.* Thou changed . . . What newes. F| om.

IV ii 79 Q (corr.)| Iustisers F| Iustices

Q (uncorr.) has 'Iustices'. In Q we are on sheet H, which in the copy used for F was in its uncorrected state (see p. 11). As Greg points out (*Variants*, p. 175) F must at IV ii 79 have taken over an erroneous reading from Q uncorr. Greg proceeds: 'The reader's emendation is unquestionably correct, and is supported by III vi 59 [55 in our text], "False Iusticer why hast thou let her scape" (Q; F absent)'.

IV iii The whole scene is omitted from F.

IV iv 3 Q| femiter F| Fenitar

Modern editors generally accept Theobald's reading 'fumiter'. The F 'n' is certainly an error. The form 'fumiter' is etymologically correct (O.Fr. *fumeterre*, med. Lat. *fumus terrae*). But since we are not modernizing we should read 'Femitar', following F except for the 'n'. Cf.

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*Henry V* V ii 45, F Femetary (mod. edd. fumitory): F  
*Henry V* may have been printed from a Shakespearian  
autograph — see Greg, *Editorial Problem*, pp. 68-9.

IV iv 11 speech-heading Q| *Doct.* F| *Gent.*

See p. 9. We want, of course, to print the full Shake-  
spearian version, and we do not adopt arrangements in F  
which are the result of abridgment or stage-adaptation.

IV iv 18 Q| *distresse* F| *desires*

The sense shows that Q is correct. Perhaps the word was  
indistinct in Scribe E's playhouse manuscript and he  
guessed 'desires', altering Q accordingly.

IV v 39 Q| *him* F| *om.*

The sense shows that Q is correct.

IV vi 17 Q| *walke* F| *walk'd*

Again the sense shows that Q is correct (cf. 'Appeare' in  
line 18).

IV vi 34 stage-direction Q| *He kneeles.* F| *om.*

IV vi 41 stage-direction Q| *He fals.* F| *om.*

See note on II ii 168 on p. 175.

IV vi 63 Q| *tyrants* F| *Tyrans*

In Professor Dover Wilson's list the correction is cited  
from F2.

IV vi 67 Q| *cliffe what* F| *Cliffe. What*

The full stop is obviously wrong. I propose to read  
'Cliffe what'. Professor Dover Wilson in his list cites  
'cliff, what' ('cliffe, what' Q2).

IV vi 71 Q| *enridged* F| *enraged*

The Q reading seems to me to be definitely superior. It  
is possible that, carrying a group of words in his head, the  
F compositor substituted the more common 'enraged' for  
the less common 'enridged' owing to the similarity in  
sound between the two words. Alternatively, if the play-  
house manuscript had 'enriged' Scribe E may have mis-  
read it (minim error): if the playhouse manuscript had

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'enridged' Scribe E may have misread it as 'enradged' and taken this as 'enraged'.

IV vi 83 Q|coyning

F|crying

Q is unquestionably correct here. The mad Lear enters with money, real or imaginary, in his hand — cf. 'Ther's your Presse-money' (lines 86-7). It is in connection with this money that he refers to 'coyning'. Scribe E may have misread the playhouse manuscript and miscorrected Q. Greg (*Neophilologus*, XVIII, 261, footnote 1) thinks that 'crying' for 'coyning' is 'an unlikely misreading in any but the very worst hands of the period': 'more probably', he says, 'the compositor accidentally set up "coyning" and the proof-reader guessed "crying"'.  
 N

IV vi 97 Q|white

F|the white

F's 'the' sounds clumsy and unnatural. Presumably the F compositor has anticipated — cf. 'the blacke ones' in the next line.

IV vi 162 Q|smal

F|great

Furness defends F, taking the meaning of line 162 to be: 'When looked at through tattered clothes, all vices are great'. But I feel that Q gives much better sense. Lear is saying that even small vices are clearly visible through tattered clothes, whereas rich clothes hide all vices, even great ones. Scribe E may have misunderstood the passage and conjectured 'great' himself.

IV vi 195 Q|I and laying Autums dust. F|om.

These words go well with the 'Garden water-pots' of the previous line: and they seem to me to be too good to be an interpolation by the actor. (In his list of Modern Readings Professor Dover Wilson gives '*Gent. Good Sir.*' as part of the material supplied here by Q1. This is an error: these words are found not in Q1 but in Q2.)

IV vi 202 Q|one daughter

F|a Daughter

Q's 'one' forms an effective antithesis to 'twaine' in line

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204. The F compositor may have substituted 'a' for 'one' owing to his having set up 'a King' earlier in the same line.

IV vi 240 stage-direction Q| *they fight.* F| om.

IV vi 247 stage-direction Q| *He dies.* F| om.

See note on II ii 168 on p. 175.

IV vi 255 Q| manners blame F| manners: blame

It is clear from the context that the F punctuation is wrong. The modern reading given in Professor Dover Wilson's list is 'manners, blame'. I propose to print as in Q, though the comma may well be inserted in a modernized text. At the end of the line, F (in common with Q) has no punctuation mark after 'not': a mark is required there: it may be that the F colon after 'manners' should come after 'not', and that it has been carelessly misplaced by Scribe E or the F compositor. If this is not the explanation, then I suppose that Scribe E inserted the colon after 'manners' conjecturally, misunderstanding the word-grouping of the passage.

IV vi 261 Q| done, If F| *done. If*

As F stands, Goneril says plainly 'There is nothing donee'. I do not think that this makes good sense in the context. There is no suggestion that she is reproaching Edmund for being dilatory: she says that there will be many opportunities for him to kill Albany — there is no implication that there have been opportunities which he has let slip. If she is not reproaching him for delay, why should she tell him that there is nothing done — a fact which he must know? I think we must read '*done, if*': and to make the structure of the passage clear we should later in the line read '*Conqueror.*' instead of F '*Conqueror,*', Q '*conquerour,*' (following Pope). The source of the corruption in F is probably Q's initial capital in 'If', which may be just an aberration on the part of the Q compositor. Misled by this capital, Scribe E or the F compositor may have conjectured a full stop after the preceding word.

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IV vi 267 Q|Indistinguish't F|indinguish'd

The modern reading quoted in Professor Dover Wilson's list is 'undistinguish'd' (Q2). I propose to read 'indistinguish'd', following F apart from supplying the missing letters which are in Q1.

IV vi 269 Q|the sands F|rhe sands

An obvious misprint in F. In Professor Dover Wilson's list 'the sands' is referred to F2.

IV vii head stage-direction Q|Enter Cordelia, Kent and Doctor.

F|Enter Cordelia, Kent, and Gentleman.

See note on IV iv 11, speech-heading, on p. 182. F (stage-adaptation) gives the Doctor's speeches to the Gentleman. In Q a Gentleman is required as well as the Doctor. Our stage-direction is *Enter Cordelia, Kent, Doctor, and Gentleman*.

IV vii 13, 17 speech-headings Q|Doct. F|Gent.

See note on IV iv 11, speech-heading, on p. 182.

IV vii 24 Q|doubt not F|doubt

The sense shows that Q is correct. The F compositor has accidentally omitted a word.

IV vii 24-5 Q|Cord. Very . . . musicke there, F|om.

IV vii 32 Q|warring F|iarring

The Q word is very much more appropriate in the context. Cordelia is thinking of the winds as having made war on Lear — cf. 'helme' in line 36 (Q only). She is thinking of Lear as standing up against the hostile elements. 'iarring' would mean 'discordant, out of tune', which is not suitable here. Now 'iarring' is used earlier in the scene (line 16) in F, and there it *is* appropriate — 'Th'vntun'd and iarring senses'. One is tempted to explain 'iarring' in F line 32 as a recollection of that word in F line 16 by either Scribe E or the F compositor.

IV vii 33-6 Q|To stand . . . helme F|om.

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IV vii 43, 51 speech-headings Q| *Doct.* F| *Gen.*  
See note on IV iv 11, speech-heading, on p. 182. So also  
with regard to the next item.

IV vii 78 speech-heading Q| *Doct.* F| *Gent.*

IV vii 79-80 Q| and yet . . . lost, F| om.

IV vii 86-98 Q| *Gent.* Holds . . . fought. F| om.

Vi 11-13 Q| *Bast.* That . . . hers. F| om.

Vi 16 Q| Feare me not F| Feare not

The Q line is metrically perfect, that of F is not. This is not in itself a guarantee that Q is correct (see note on IV vii 59 in List A, p. 160); but I think that 'Feare me not' is a superior reading to 'Feare not', and we can easily suppose that the F compositor accidentally omitted a word.

Vi 18-19 Q| *Gono.* I had . . . and mee. F| om.

Vi 23-8 Q| where I could . . . speake nobly. F| om.

Vi 33 Q| *Bast.* I shall . . . tent. F| om.

Vi 46 Q| loue F| loues

The sense shows that Q is right.

Vi 48 Q| the F| the (but with the first letter turned)  
(In Professor Dover Wilson's list the correction is cited from F2.)

V iii 13 Q| heare poor rogues F| heere (poore Rogues)  
F is obviously wrong. It looks as if Scribe E had misunderstood the passage, taking 'poore Rogues' to refer to Lear and Cordelia.

V iii 39-40 Q| *Cap.* I cannot . . . ile do't. F| om.

V iii 48 Q (corr.)| and appointed guard, F and Q (uncorr.)| om.

See pp. 9-10.

V iii 55-60 Q| at this time . . . fitter place. F| om.

V iii 84 Q| attaint F| arrest

Schmidt objects to 'attaint' on the score of meaning. He

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writes (see Furness's note): 'Shakespeare does not use the noun *attaint* in the sense of *accusation*, and the verb in his plays is equivalent to *convict of high treason*, not to *accuse of it*. There can be no reference to a conviction in the present passage'. Admittedly, Shakespeare does not use the verb 'attaint' in the sense of 'accuse': but it *can* bear that meaning (see *N.E.D.*, *attaint* v. II 7), and it is possible that Shakespeare does here use the noun in the sense of 'accusation'. Alternatively, he *may* be using the word in the sense of 'conviction'. At IV vi 257 Edgar comes into possession of a letter from Goneril to Edmund, from which it is clear that Goneril and Edmund have conspired against Albany's life. Goneril's statement 'You haue manie opportunities to cut him off . . .' amounts to incitement. At V i 40 Edgar gives this letter to Albany and asks him to read it before the battle. By V iii 83 Albany has read it, and is in a position not only to accuse Edmund and Goneril of capital treason but to prove them guilty of it, to convict them of it. In lines 83-5 Shakespeare may mean Albany to say in effect this — 'Edmund, I arrest you on a charge of high treason: I convict you of it and I also convict Goneril of it'. If Shakespeare does mean Albany to say this, it may be pointed out that he is inconsistent in making Albany proceed to prove Edmund's guilt by combat. But this inconsistency remains even if we accept 'arrest' in line 84, for Albany *has* the documentary proof and he confronts Goneril with it later on (lines 155-8) — (and according to F he confronts Edmund himself with it at line 161, though I think that this is probably a mistake: see remarks on V iii 161 below in this List).

When a reporter makes a verbal substitution, his word is not usually a more recondite one than the original word. And the F compositor may quite well have erroneously repeated 'arrest' from the preceding line. Or Scribe E, understanding Albany to refer to a conviction of Edmund



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and then to proceed to prove him guilty by combat, and not liking the inconsistency, may have indulged in a 'correction' on his own responsibility.

V iii 85 Q|sister F|Sisters  
The sense shows that Q is right.

V iii 98 Q|he is F|hes  
F makes the line impossibly awkward.

V iii 108 Q|trumpet F|Trumper  
An obvious misprint in F.

V iii 110 Q|*Cap.* Sound trumpet? F|om.  
The absence of this Captain from F may be due to abridgment.

V iii 116 Q|*Bast.* Sound? F|om.  
In the proclamation the Herald makes it known that the trumpet is going to be sounded three times. He specifically directs the second and third blasts in F: it seems desirable that the first should be similarly directed. But I do not think that we are safe in assigning this 'Sound?' (Q) to Edmund. I think that Jennens is right in continuing it to the Herald. There is no reason to suppose that Q is right in assigning 'Againe?' to Edmund: and if the Herald calls for the second (and third) blasts he is the most natural person to call for the first. The F compositor may have accidentally omitted the word 'Sound' from the Herald's speech. Or Scribe E's deletion of the speech-heading '*Bast.*' in Q may have accidentally included part of the 'Sound?'.

At line 103 of this scene Q, unsupported by F, gives Edmund the words 'A Herald ho, a Herald': and here it assigns 'Sound?' to him. It seems likely, we have said, that Edmund's interposition in the second case is not authentic: and, as for the first case, it is eminently possible that Scribe E deleted Edmund's speech in Q line 103 because it did not appear in the playhouse manuscript — it being, perhaps, a gratuitous interpolation by

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the actor. It is quite possible that on occasion an actor stuck in a word or two without warrant from the 'book'. Edmund's words in Q line 103 may quite possibly be an interpolation of this kind. The interpolation may have become traditional in performances. And the actor of Edmund's part may have been accustomed to butt in with the 'Sound — Again — Again' at lines 116-18, again without warrant from the 'book'. This may seem far-fetched. But if Q were right both in reading the words peculiar to it in line 103 and in assigning 'Sound?' to Edmund in line 116 (and Q is cited in both cases in Professor Dover Wilson's list of Modern Readings) it would surely be very remarkable that *two* interpositions by Edmund in connection with the Herald should have been accidentally omitted during the transmission of the F text.

V iii 133 Q|Despight                      F|Despise  
An obvious misprint in F. We should read 'Despite'.

V iii 136 Q|illustrious                      F|illustirous  
Another obvious misprint in F.

V iii 149 Q|scarcely                      F|scarely  
So here also.

V iii 161 speech-heading Q| *Gon.*              F| *Bast.*  
Upholding the F assignation Knight asks (see Furness's note) 'Why should Albany address the question "Know'st thou this paper?" to Goneril, when he had previously said to her: "No tearing, lady; I perceive you know it"?'. On the other hand Edmund, having according to F said 'Aske me not what I know', says two lines later 'What you haue charged me with, that haue I done'. Hudson, adopting the F assignation, says (see Furness's note) 'Edmund, with some spirit of manhood, refuses to make any answers that will criminate or blacken a woman by whom he is beloved; and then proceeds, consistently, to

answer Edgar's charges.' So also Furness — '[Edmund] refuses to know anything of the letter, but confesses that what he has been openly charged with, that he has done'. But it should be noted that Edmund says not only 'What you haue charg'd me with, that haue I done' but also 'And more, much more, the time will bring it out'. This last line (164) seems to me inconsistent with assigning the second part of 161 to Edmund. From 163-4 I think we can say that Edmund does not wish to keep any of his crimes secret — he is near death, he has not time to spend making a full confession, but he declares that his full guilt will be revealed in time. Now in 162 Albany says 'Go after her . . .', i.e. Goneril. F makes Goneril go out at 160. It seems odd that Albany should, after Goneril's exit, question Edmund and receive an answer from him and *then* say 'Go after her, she's desperate, gouerne her'. These words sound urgent. Surely we get the best sequence if we suppose that Goneril throws herself out after line 161 and Albany immediately says 'Go after her, she's desperate . . .'. And if Goneril goes out, 'desperate', at the end of 161 it is obviously suitable that she should speak the latter half of 161. But what of Knight's question, quoted at the beginning of this note? It can, I think, be given an answer, consistent with assigning 'Aske . . . know' to Goneril. At 158 Albany tells her that he perceives she knows it: Goneril replies 'Say if I do, . . .', horrifying Albany: but she has only *implied* a confession: Albany, bent on securing a definite confession, asks her point blank 'Know'st thou this paper?': and she goes out refusing to answer: she goes out obviously desperate, and Albany sends attendants after her, to 'gouerne her'. I think that this is a perfectly coherent sequence, much better than that of F. Scribe E may have made an alteration on his own responsibility, thinking Albany's question to Goneril in 161 inconsistent with his statement to her in 158.

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V iii 197 Q|my F|our  
Q gives better sense than F. When Edgar revealed his identity to his father, he described to him all his adventures since his flight from him. F's 'our' may be an accidental compositorial substitution.

V iii 205-22 Q|Edg. This . . . slaue. F|om.

V iii 232 Q|tremble, F|tremble.  
The passage does not make sense with the full stop.

V iii 252 speech-heading Q|Duke. (i.e. Albany) F|Edg.  
Edgar's words at lines 249-50 suggest that it is to him that Albany has said 'Run, run, O run'; and in lines 251-2 it appears to be Edgar that Edmund instructs to take his sword and give it to the Captain. Obviously if it is Edgar who goes to the castle he cannot speak the latter part of line 252. The F misassignment may be due to carelessness on the part of the compositor. At lines 249 and 251 two consecutive speeches are assigned to *Edg.* and *Bast.*: the next two speeches (lines 252 and 253) should be assigned to *Alb.* and *Bast.*: but the F compositor may carelessly have repeated the *Edg.* / *Bast.* alternation (a compositor's memorial error).

V iii 258 Q|you are F|your are  
An obvious error in F.

V iii 278 Q|them F|him  
Q gives the better sense. Lear is surely speaking of people indefinitely or of his enemies indefinitely — not of the executioner of Cordelia whom he has actually killed.

In some cases not included in Professor Dover Wilson's list it is necessary or desirable to adopt the Q reading or to base our reading on Q:

I i 188 Q|*Burgūdie* F|*Bugundie*  
The F compositor has accidentally omitted an 'r'.

I i 189 Q|a

F|this

Apart from Ridley all editors follow F here. But in my opinion the Q reading gives the passage more point. Even 'in the least' Burgundy will want a large dowry since he, a Duke, has had the temerity to set up as rival to a King. It may be that the F reading is a conjectural emendation by Scribe E, he having failed to appreciate the point.

I ii 10 Q|bastardie

F|Barstadie

A misprint in F.

I ii 122 Q|whoremaster man

F|Whore-master-man

F several times has supererogatory hyphens. See, below, II ii 61, II ii 97, II iii 16, III iv 79, III iv 120, III vii 58, IV ii 75. The compositor is doubtless to blame.

II i 7-8 Q|eare-bussing

F|ear -kissing

It is possible that 'bussing' is a misreading of 'kissing' — 'k' is misread as 'b' elsewhere (see p. 358) and a minim error (u / i) may be added. On the other hand 'bussing' is a very pleasing reading, and it is consistent with our theory of the transmission of F to suppose that the F reading may be a sophistication. (In F there is a trace of an 'e' between the 'r' and the hyphen.)

II i 114 Q|natures

F|Nature's

The sense shows that Q is right. The F compositor has probably blundered while carrying the word in his head.

II ii head S.D. Q|and

F|aad

A misprint in F.

II ii 61 Q|gray beard

F|gray-beard

(At II ii 57 both Q and F have, wrongly, 'gray-beard'.)

II ii 97 Q|silly ducking

F|silly-ducking

II iii 4 Q|vnusuall

F|vnusall

The F compositor has accidentally omitted a letter.

II iii 16 Q|wodden prickes

F|Wodden-prickes

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II iv 60 Q|the F|the the  
An accidental duplication by the F compositor.

II iv 282 stage-direction Q|*Exeunt Lear, Leister, Kent, and Foole.*

F|*Exeunt.*

The F direction is inadequate. I adopt the Q direction, with, of course, the correction of '*Leister*' to '*Gloster*'.

II iv 304 Q|wild F|wil'd

F is obviously wrong. Cf. II iv 44 (a line at the beginning of a passage omitted by Q) where F<sub>1</sub> has 'wil'd' and F<sub>2</sub> 'wild'. There also, of course, we must read 'wild'. This latter case is cited in Professor Dover Wilson's list.

III iv 12 Q (corr.)|this F and Q (uncorr.)|the  
In *Variants*, p. 146, Dr. Greg writes: 'There is little to choose between the readings, and I can imagine no reason why the [Q] corrector should have made the alteration unless "this" was actually the reading of the copy. If, therefore, the copy and the playhouse manuscript agreed, the folio must have taken over "the" inadvertently from the uncorrected state of the quarto. If the playhouse manuscript had "the", then it is a rather remarkable coincidence that the quarto compositor should have produced the true reading by accident'.

III iv 79 Q|sweet heart F|Sweet-heart  
F is definitely wrong.

III iv 115 Q (corr.)|squemes F|squints  
(uncorr.)|-queues

A full discussion will be found in Greg's *Variants*, pp. 165-7. I am much attracted by his suggestion that F's 'squints' may be a sophistication and that the copy for Q may have read 'squenies' or 'squences', one or the other of which may have been the Shakespearian word. I prefer 'squenies' to 'squences', since the Q press reader probably looked at the copy carefully here and since his 'm' in

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'squemes' suggests three minim strokes, i.e. 'ni' not simple 'n'.

III iv 120 Q| troth plight F| troth-plight

III iv 132 Q| stock-punisht F| stockt, punish'd,

The general word 'punish'd' sounds awkward between the two particular forms of punishment, 'stockt' and 'imprison'd', and I think the Q reading is superior. The F corruption may be a conjectural emendation by Scribe E: or the compositor may have made the change while carrying a group of words in his head.

III iv 153 Q| the house F| th'house

The line scans better without the elision. It sounds awkward with it. The F compositor has probably unthinkingly substituted the contracted article.

III iv 168 Q| your Grace F| your grace

'Grace' being here the title and not the common noun, I think we can say that it is likely that the F compositor's failure to supply an initial capital was an oversight.

III vii 1 Q| him F| hin

A misprint in F.

III vii 21 stage-direction Q| *Exit Gon. and Bast.* F| *Exit*

The F direction is inadequate. I propose to read '*Exeunt Gonerill and Edmund.*', i.e. substantially the Q direction.

III vii 56 Q| rash F| sticke

Along with this we may take

III vii 61 Q| dearne F| sterne

I agree with Greg that in these two cases the Q readings are original and those of F sophistications. See *Editorial Problem*, pp. 99-100. I cannot think that either of these Q readings is the sort of word likely to have been substituted by reporter or compositor: reporters and compositors do not generally substitute readings more satisfactory from the literary point of view than the genuine ones.

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III vii 58 Q| hell blacke night F| Hell-blacke-night  
We should read 'Hell-blacke night'.

IV ii 60 Q (corr.)| shewes F and Q (uncorr.)| seemes  
See p. 11.

IV ii 75 Q| thereat inraged F| threat-enrag'd  
We should read 'thereat enrag'd'. Sense and metre demand this (essentially the Q) reading.

IV ii 87 stage-direction Q| *Exit*. F| om.  
The direction is necessary.

IV iv 18 Q| good mans F| Goodmans  
The reference is to Lear, and F's 'Goodmans' is entirely improper. See Onions, *Shakespeare Glossary*, s.v. *goodman*.

IV vi 185 stage-direction Q| *Enter three Gentlemen*.  
F| *Enter a Gentleman*.

In Q, 'lay hands vpon him' in line 186 is addressed to the other two Gentlemen who enter with the speaker. In F, where only one Gentleman enters, 'lay hand vpon him' is left in mid air.

IV vi 200 stage-direction Q| *Exit King running*. F| *Exit*.  
See note on II ii 168 on p. 175.

IV vii 48 Q| scald F| scal'd  
F is definitely wrong. Cf. F 'wil'd' for 'wild' at II iv 44, 304.

IV vii 85 Q| *Exeunt. Manet Kent and Gent*. F| *Exeunt*  
F finishes the scene here, omitting the conversation at the end between Kent and the Gentleman. Since we are printing the full version, we require the Q direction.

V ii 5 speech-heading Q| *Edg*. F| *Egdar*.  
A misprint in F.

V iii 144 Q| some say F| (some say)  
For 'say' here see Onions, *Shakespeare Glossary*, say sb.<sup>2</sup>: 'usu. taken as the aphetic form of "assay", and=smack, flavour, or proof, sample'. The word is certainly a noun



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here. It looks as if Scribe E or the F compositor did not know this aphetic form, assumed that the verb 'say' was intended, took 'some say' as='some people say', and inserted brackets.

In one or two places I have put stage-directions in the positions they or the corresponding directions occupy in Q: and at some points I have followed Q in details of lineation and punctuation. All these cases are noted in the critical apparatus.

In his list of Modern Readings, Professor Dover Wilson cites some cases in which Q spells a word as we do to-day, or nearly so, and F otherwise:

I i 85	Q opulent	F opilent
I iv 4	raz'd	raiz'd (mod. razed)
I iv 158	borest	boar'st
II ii 15	(corr.) worsted- (uncorr.) wosted-	woosted-
II ii 73	gale varie	gall varry (mod. vary)
III iv 31	loopt	lop'd (mod. looped)
IV i 56	scard	scarr'd (mod. scared)
IV iv 6	centurie	Centery (mod. century)
IV iv 28	right	Rite
IV vii 26	restoratiō	restauration (mod. restoration)

If we were engaged on a modernized edition we would, of course, accept the Q spellings or the modern spellings based on Q in the above list. But we are not modernizing. We have

said (pp. 117-18) that since the Q text is a memorial reconstruction no spelling in that text can be a Shakespearian spelling except by coincidence — for in the transmission of the Q text documentary tradition was completely broken. But on the other hand a given spelling in F *may* be a Shakespearian spelling which survived from Shakespeare's original manuscript into the playhouse manuscript used by Scribe E: Scribe E *may* have altered a given Q spelling to conform with that of the playhouse manuscript even although the Q word was not wrong. Now there is no F spelling in the list just set out of which I feel able to say quite confidently that it could not possibly be a spelling correctly transferred by Scribe E from the playhouse manuscript to the quarto which he edited to serve as copy for F. We are of course dealing with theoretical possibility. I do not know that it can be considered *likely* that Scribe E altered the Q 'opulent' to 'opilent', for example. The F compositor, carrying the word in his head, may have changed 'opulent' to 'opilent' in accordance with his own pronunciation. If Scribe E did change the Q 'u' to 'i' it may have been a result of misreading of the playhouse manuscript. On the other hand, the playhouse manuscript *may* have had 'opilent' and that *may* have been Shakespeare's spelling. There is thus a theoretical justification for reading 'opilent'.

Let us look for a moment at the 'gale/gall' variant. There is a possibility (though nothing more) that in the early seventeenth century 'gall' was a genuine alternative form of 'gale'. *N.E.D.* gives one quotation which might bear this out: 1619 Z. Boyd, *Last Battell* (1629) 544 'a gall winde' (cf. *ibid.* 1256 'a gale winde'). *N.E.D.* points out that 'gall', 'gale', here may conceivably represent Sc. *gell* = 'intense, keen, brisk'. Perhaps so: but at least we may say that it is not impossible that in *Lear* II ii 73 F's 'gall' is the reading of the playhouse manuscript. This being so, I propose to accept it. But it may be objected that this may mislead the reader, since there is another word altogether with the same form, 'gall', a quite common word. Would it not be better to adopt the Q 'gale' and avoid

any risk of misunderstanding? But if one were to agree to do so the question would arise of where this sort of procedure was to stop. At II iii 13 both Q and F have 'president' for 'precedent'. Now Scribe E's playhouse manuscript may not have had this spelling: Scribe E may nevertheless have left it unaltered in Q, so that it got into F. But 'president' is found elsewhere for 'precedent': it is found in Q<sub>2</sub> *Hamlet* V ii 247 and in Q<sub>1</sub> *Richard II* II i 130 (both being texts printed from Shakespearian autographs<sup>1</sup>). Even if in the case of *Lear* II iii 13 F owes the spelling 'president' to Q, that spelling is not *wrong*: and it is possible that the spelling of the playhouse manuscript agreed with that of Q. Now are we to change the Q/F 'president' to 'precedent' because there is a distinct word 'president' meaning something totally different? Surely not: for, if we did, it would simply mean that we were modernizing, and if we modernize one reading why not modernize the entire text? Since this edition is an old-spelling edition, I propose to keep to the spelling of the copy-text wherever that seems to me at all possible. By doing so I shall of course be printing many spellings of the compositor, of Scribe E, and of Scribe P; but some Shakespearian spellings may possibly be preserved in direct documentary descent from Shakespeare's own manuscript.

A few words remain to be said finally on my text and on the scope of the critical apparatus.

I see no reason against making the form of each character's name, or of the abbreviation of it, uniform in all his speech-headings. Thus for example in I i F has, for Lear's speech-headings, variously *Lear.*, *Lea.*, and *Le.*. I print *Lear.* constantly, and the different spellings of the speech-headings in F are not noted in the apparatus.<sup>2</sup> Except for this, all

<sup>1</sup> See Dover Wilson, *The Manuscript of Shakespeare's 'Hamlet'*, chap. III, and A. W. Pollard, *King Richard II: a New Quarto*, pp. 96-8.

<sup>2</sup> F varies in Edmund's speech-headings between '*Edm.*' and '*Bast.*'. I use the form '*Edm.*' constantly: see p. 109, footnote. Similarly, where F has '*Bastard*' in stage-directions I substitute Edmund's name. But the substitution of '*Edm.*' for '*Bast.*' or '*Edmund*' for '*Bastard*' is noted in the apparatus.

## EDITORIAL PROCEDURE

departures from F in my text are noted in the apparatus. Q is quoted in the apparatus everywhere where there is a verbal variation between it and F. Mere spelling differences between Q and F in the same words are not as a general rule noted. All Q's omissions are noted, and also the variations between the uncorrected and corrected formes, and the errors in line-division. Where I accept the F punctuation in my text and Q has a different punctuation the latter is not as a general rule recorded in the apparatus. But where I depart from the F punctuation both the Q and the F punctuation are quoted in the apparatus even if the Q punctuation is not accepted either.

THE TRAGEDIE OF KING LEAR



# THE TRAGEDIE OF KING LEAR

## ACT I

### SCENE I

*Enter Kent, Gloucester, and Edmond.*

*Kent.* I thought the King had more affected the Duke of  
*Albany, then Cornwall.*

*Glo.* It did alwayes seeme so to vs: But now in the di-  
uision of the Kingdome, it appeares not which of the  
Dukes hee valewes most, for equalities are so weigh'd, 5  
that curiosity in neither can make choise of eithers  
moity.

*Kent.* Is not this your Son, my Lord?

*Glo.* His breeding Sir, hath bin at my charge. I haue so  
often blush'd to acknowledge him, that now I am braz'd 10  
too't.

*Kent.* I cannot conceiue you.

*Glo.* Sir, this yong Fellowes mother could; wherevpon she  
grew round womb'd, and had indeede (Sir) a Sonne for  
her Cradle, ere she had a husband for her bed. Do you 15  
smell a fault?

*Kent.* I cannot wish the fault vndone, the issue of it being  
so proper.

*Glo.* But I haue a Sonne, Sir, by order of Law, some yeere  
elder then this; who yet is no deerer in my account, 20  
though this Knaue came something sawcily to the world

THE... LEAR] THE TRAGEDIE OF | KING LEAR. F.

M. William Shak-speare | *HIS* | Historie, of King Lear. Q.

ACT I] *Actus Primus.* F. Om. Q.

SCENE I] *Scæna Prima.* F. Om. Q.

S.D. *Edmond*] F. *Bastard* Q.

1 I] Large ornamental letter in Q, F. thought] Thought Q, F.

2 *Cornwall*] F. *Cornwell* Q. 4 Kingdome] F. kingdomes Q.

5 equalities] Q. qualities F. 6 neither] neither, Q, F.

10 blush'd] F. blusht Q. 11 too't] F. to it Q. 17 it] Q. it, F.

19 a Sonne, Sir,] F. sir a sonne Q.

20 who] Q. who, F.

21 to] F. into Q.

before he was sent for: yet was his Mother fayre, there was good sport at his making, and the horson must be acknowledged. Doe you know this Noble Gentleman, *Edmond*?

25 *Edm.* No, my Lord.

*Glo.* My Lord of Kent: Remember him heereafter, as my Honourable Friend.

*Edm.* My seruices to your Lordship.

*Kent.* I must loue you, and sue to know you better.

30 *Edm.* Sir, I shall study deseruing.

*Glo.* He hath bin out nine yeares, and away he shall againe. The King is comming.

*Sennet. Enter King Lear, Cornwall, Albany, Gonerill, Regan, Cordelia, and attendants.*

*Lear.* Attend the Lords of France & Burgundy, Gloster.

*Glo.* I shall, my Leige.

*Exeunt Gloucester and Edmund.*

35 *Lear.* Meane time we shal expresse our darker purpose.

Giue me the Map there. Know, that we haue diuided

In three our Kingdome: and 'tis our fast intent,

To shake all Cares and Businesse from our Age,

Conferring them on yonger strengths, while we

40 Vnburthen'd crawle toward death. Our son of *Cornwal*,

And you our no lesse louing Sonne of *Albany*,

We haue this houre a constant will to publish

Our daughters seuerall Dowes, that future strife

May be preuented now. The Princes, *France & Burgundy*,

25 *Edm.*] F. *Bast. Q.* So also at 28, 30.

26-7 As prose in Q. Divided in F at Kent:|Friend..

32 S.D. *Sennet . . . attendants.*] F. *Sound a Sennet, Enter one bearing a Coronet, then Lear, then the Dukes of Albany, and Cornwall, next Gonerill, Regan, Cordelia, with followers. Q.*

33 the] F. my Q. 34 Leige] Q. Lord F.

S.D. *Exeunt . . . Edmund.*] Capell. *Exit. F.* Om. Q.

35 shal] F. will Q. purpose] F. purposes Q.

36 Giue me] F. Om. Q. Know, that] F. know Q.

37 fast] F. first Q. 38 from our Age] F. of our state Q.

39 Conferring] F. Confirming Q. strengths] F. yeares Q.

39-44 while . . . now.] F. Om. Q. 44 Princes] F. two great Princes Q.



Great Riuals in our yongest daughters loue, 45  
 Long in our Court haue made their amorous sojourne,  
 And heere are to be answer'd. Tell me my daughters  
 (Since now we will diuest vs both of Rule,  
 Interest of Territory, Cares of State)  
 Which of you shall we say doth loue vs most, 50  
 That we our largest bountie may extend  
 Where Nature doth with merit challenge. *Gonerill*,  
 Our eldest borne, speake first.

*Gon.* Sir, I loue you more then word can weild the matter,  
 Deerer then eye-sight, space, and libertie, 55  
 Beyond what can be valewed rich or rare,  
 No lesse then life, with grace, health, beauty, honor,  
 As much as Childe ere lou'd, or Father found:  
 A loue that makes breath poore, and speech vnable.  
 Beyond all manner of so much I loue you. 60

*Cord.* (Aside) What shall *Cordelia* speake? Loue, and be silent.

*Lear.* Of all these bounds euen from this Line, to this,  
 With shadowie Forrests, and with Champains rich'd  
 With plenteous Riuers and wide-skirted Meades,  
 • We make thee Lady. To thine and *Albanies* issues 65  
 Be this perpetuall. What sayes our second Daughter?  
 Our dearest *Regan*, wife of *Cornwall*?

*Reg.* I am made of that selfe-mettle as my Sister,

46 Court] Q. Court, F. 48-9 From F. Om. Q.

51 we] Q. we, F.

52 Nature . . . challenge] F. merit doth most challenge it Q.

*Gonerill*,] Lined as in F. Q places *Gonorill* at beginning of 53.

54 I] F. I do Q. word] F. words Q. the] Q. y F.

55 and] F. or Q. 56 valewed] valewed, F. valued Q.

57 honor,] honor: F. honour, Q.

58 as] F. a Q. found:] found. F. friend, Q.

59 vnable.] vnable, Q, F. 61 (Aside)] Pope. Om. Q, F. speake] F. doe Q.

63 shadowie] F. shady Q. 63-4 and with . . . Riuers] F. Om. Q.

64 Riuers] Riuers, F. Meades,] Meades F. meades, Q.

65 *Albanies* issues] F. *Albaines* issue Q.

67 of *Cornwall*] F. to *Cornwell*, speake Q.

68 I] F. Sir I Q. that . . . Sister] F. the selfe same mettall that my sister  
 is Q.

And prize me at her worth. In my true heart,  
 70 I finde she names my very deede of loue:  
 Onely she comes too short, that I professe  
 My selfe an enemy to all other ioyes,  
 Which the most precious square of sense possesses,  
 And finde I am alone felicitate  
 In your deere Highnesse loue.

75 *Cord.* (Aside) Then poore *Cordelia*,  
 And yet not so, since I am sure my loue's  
 More ponderous then my tongue.

*Lear.* To thee, and thine hereditarie euer,  
 Remaine this ample third of our faire Kingdome,  
 80 No lesse in space, validitie, and pleasure  
 Then that conferr'd on *Gonerill*. Now our Ioy,  
 Although our last and least; to whose yong loue,  
 The Vines of France, and Milke of Burgundie,  
 Striue to be interest. What can you say, to draw  
 85 A third, more opilent then your Sisters? speake.

*Cord.* Nothing my Lord.

*Lear.* Nothing?

*Cord.* Nothing.

*Lear.* Nothing will come of nothing, speake againe.

90 *Cord.* Vnhappie that I am, I cannot heaue  
 My heart into my mouth: I loue your Maiesty  
 According to my bond, no more nor lesse.

70-2 Divided as in F. Divided in Q at short, |ioyes.

71 comes too] F. came Q. 73 possesses] Q. professes F.

74-7 Divided as in F. Divided in Q at loue. |sure|tongue..

75 (Aside)] Pope. Om. Q. F. *Cordelia*] F. *Cord.* Q.

77 ponderous] F. richer Q.

81 conferr'd] F. confirm'd Q. *Gonerill*. Now] F. *Gonorill*, but now Q.

82 our . . . yong] F. the last, not least in our deere Q.

83-4 The . . . interest.] F. Om. Q.

84-5 What . . . Sisters] Divided as in F. Divided in Q at opulent.

84 draw] F. win Q. 85 opilent] F. opulent Q. speake] F. Om. Q.

87-8 From F. Om. Q. 89 Nothing will] F. How, nothing can Q.

90-2 Divided as in F. As prose in Q.

92 no] F. nor Q.

*Lear.* How, how *Cordelia*? Mend your speech a little,  
Least you may marre your Fortunes.

*Cord.* Good my Lord,  
You haue begot me, bred me, lou'd me. I 95  
Returne those duties backe as are right fit,  
Obey you, Loue you, and most Honour you.  
Why haue my Sisters Husbands, if they say  
They loue you all? Happily when I shall wed,  
That Lord, whose hand must take my plight, shall carry 100  
Halfe my loue with him, halfe my Care, and Dutie,  
Sure I shall neuer marry like my Sisters,  
To loue my father all.

*Lear.* But goes thy heart with this?

*Cord.* I my good Lord.

*Lear.* So young, and so vntender? 105

*Cord.* So young my Lord, and true.

*Lear.* Let it be so, thy truth then be thy dowre:  
For by the sacred radience of the Sunne,  
The misteries of *Heccat* and the night:  
By all the operation of the Orbes, 110  
From whom we do exist, and cease to be,  
Heere I disclaime all my Paternall care,  
Propinquity and property of blood,  
And as a stranger to my heart and me,  
Hold thee from this for euer. The barbarous *Scythian*, 115  
Or he that makes his generation messes

93 How, how *Cordelia*?] F. Goe to, goe to, Q. 94 you] F. it Q.

95 lou'd] F. loued Q. I] Lined as by Pope. Prefixed to 96 in Q, F.

96 Returne] returne Q, F.

98-102 Divided as in F. Divided in Q at all, |hand|him, |neuer (see 103 below).

99 Happily] F. Happely Q.

102 Sisters,] Sisters. F. sisters, Q.

103 To . . . all.] From Q, which prints Mary . . . all. as one line. Om. F.  
To] to Q.

104 thy heart with this] F. this with thy heart Q. my good] F. good my Q.

107 Let] F. Well let Q. dowre] F. dower Q.

109 misteries] mistresse Q. miseries F1. mysteries F2. night] F. might Q.

116-118 Divided as in F. Divided in Q at generation |appetite|relieved.

II THE TRAGEDIE OF KING LEAR

To gorge his appetite, shall to my bosome  
Be as well neighbour'd, pittied, and releu'd,  
As thou my sometime Daughter.

*Kent.* Good my Liege —

120 *Lear.* Peace *Kent*,

Come not betweene the Dragon and his wrath,  
I lou'd her most, and thought to set my rest  
On her kind nursery. Hence and avoid my sight:  
So be my graue my peace, as here I giue  
125 Her Fathers heart from her; call *France*, who stirres?  
Call *Burgundy*; *Cornwall*, and *Albanie*,  
With my two Daughters Dowres, digest the third,  
Let pride, which she cal's plainnesse, marry her:  
I doe inuest you ioyntly with my power,  
130 Preheminnence, and all the large effects  
That troope with Maiesty. Our selfe by Monthly course,  
With reseruatiō of an hundred Knights,  
By you to be sustain'd, shall our abode  
Make with you by due turne; onely we shall retaine  
135 The name, and all th'additiō to a King: the Sway,  
Reuennew, Execution of the rest,  
Beloued Sonnes be yours, which to confirme,  
This Coronet part betweene you.

*Kent.* Royall *Lear*,

Whom I haue euer honor'd as my King,  
140 Lou'd as my Father, as my Master follow'd,  
As my great Patron thought on in my praier —

*Lear.* The bow is bent & drawne, make from the shaft.

117 to my bosome] F. Om. Q.

119 Liege — ] liege — Rowe. Liege. Q, F.

120 Lined as in F. Prefixed to 121 in Q. 126 *Burgundy*;] *Burgundy*, Q, F.

127 Dowres] F. dower Q. the] F. this Q.

129 with] F. in Q.

134 turne;] turne, F. turnes, Q. shall] F. still Q.

135 th'additiō] F. the additions Q.

135-6 Divided as in F. Divided in Q at King,.

138 betweene] F. betwixt Q.

141 praier — ] prayers — Rowe. praier. F. prayers. Q.

*Kent.* Let it fall rather, though the forke inuade  
 The region of my heart, be *Kent* vnmanly  
 When *Lear* is mad, what wouldst thou do old man? 145  
 Think'st thou that dutie shall haue dread to speake,  
 When power to flattery bowes? To plainnesse honour's  
 When Maiesty stoops to folly, reserue thy state, [bound,  
 And in thy best consideration checke  
 This hideous rashnesse, answere my life my iudgement: 150  
 Thy yongest Daughter do's not loue thee least,  
 Nor are those empty hearted, whose low sounds  
 Reuerbe no hollownesse.

*Lear.* *Kent*, on thy life no more.

*Kent.* My life I neuer held but as a pawne  
 To wage against thine enemies, nor feare to loose it, 155  
 Thy safety being motiue.

*Lear.* Out of my sight.

*Kent.* See better *Lear*, and let me still remaine  
 The true blanke of thine eie.

*Lear.* Now by *Apollo*,

*Kent.* Now by *Apollo*, King  
 Thou swear'st thy Gods in vaine.

*Lear.* O Vassall! Miscreant. 160

*Alb.* }  
*Corn.* } Deare Sir forbear.

143-51 Divided as in F, apart from 147 which F prints as two lines divided at bowes?. Divided in Q at rather, [heart, [is man, [dutie|bowes, [folly, [consideration|life|least.

144 vnmanly] Q. vnmanly, F.

145 mad] F. man Q. wouldst] F4. wouldst Ff. 1-3. wilt Q.

148 stoops] Q. falls F. reserue thy state] F. Reuerse thy doome Q.

150 life] Q. life, F. 152 sounds] F. sound Q.

153 Reuerbe] F. Reuerbs Q. 154 a] Q. Om. F.

155 thine] F. thy Q. nor] Q. nere F. 156 motiue] F. the motiue Q.

159 *Lear.*] Q. *Kear.* F. *Kent.*] Q. *Lent.* F.

159-60 Now by *Apollo*, King . . . vaine.] Divided as in F. Q prints as one line.

160 swear'st] F2. swear.st F1. swearest Q.

O Vassall! Miscreant] F. Vassall, recreant Q.

161 From F. Om. Q. *Alb.* }  
*Corn.* }] *Alb. Cor.* F.

*Kent.* Kill thy Physition, and thy fee bestow  
Vpon the foule disease, reuoke thy guift,  
Or whil'st I can vent clamour from my throate,  
Ile tell thee thou dost euill.

165 *Lear.* Heare me recreant,  
On thine allegiance heare me;  
That thou hast sought to make vs breake our vow,  
Which we durst neuer yet; and with strain'd pride,  
To come betwixt our sentence, and our power,  
170 Which, nor our nature, nor our place can beare;  
Our potencie made good, take thy reward.  
Fiue dayes we do allot thee for prouision,  
To shield thee from disasters of the world,  
And on the sixt to turne thy hated backe  
175 Vpon our kingdome; if on the tenth day following,  
Thy banisht trunke be found in our Dominions,  
The moment is thy death, away. By *Iupiter*,  
This shall not be reuok'd.

*Kent.* Fare thee well King, sith thus thou wilt appeare,  
180 Freedome liues hence, and banishment is here;  
The Gods to their deere shelter take thee Maid,  
That iustly think'st, and hast most rightly said:  
And your large speeches, may your deeds approue,  
That good effects may spring from words of loue:

162-5 Kill . . . euill.] Divided as in F. Divided in Q at Physicion, [disease, | clamour|euill..

162 Kill] F. Doe, kill Q. thy fee] F. the fee Q.

163 guift] F. doome Q.

165-6 Heare . . . me;] Divided as by Capell. One line in Q, F.  
me recreant, [On thine] me recreant, on thine F. me, on thy Q.

167 That] F. Since Q. vow] Q. vovves F.

168 strain'd] F. strai'd Q.

169 betwixt] F. betweene Q. sentence] Q. sentences F.

172 Fiue] F. Foure Q. 173 disasters] F. diseases Q.

174 sixt] F. fift Q. 178 reuok'd.] reuok'd, F. reuokt. Q.

179 Fare] F. Why fare Q. sith] F. since Q.

180 Freedome] F. Friendship Q.

181 deere shelter] F. protection Q. thee] F. the Q.

182 iustly think'st] F. rightly thinks Q. rightly] F. iustly Q.

Thus *Kent*, O Princes, bids you all adew,  
Hee'l shape his old course, in a Country new. 185 *Exit.*

*Flourish. Enter Gloster with France,  
and Burgundy, Attendants.*

*Glo.* Heere's *France* and *Burgundy*, my Noble Lord.

*Lear.* My Lord of *Burgundie*,  
We first addresse toward you, who with a King  
Hath riuald for our Daughter; what in the least 190  
Will you require in present Dower with her,  
Or cease your quest of Loue?

*Burg.* Most Royall Maiesty,  
I craue no more then hath your Highnesse offer'd,  
Nor will you tender lesse?

*Lear.* Right Noble *Burgundy*,  
When she was deare to vs, we did hold her so, 195  
But now her price is fallen: Sir, there she stands,  
If ought within that little seeming substance,  
Or all of it with our displeasure piec'd,  
And nothing more may fitly like your Grace,  
Shee's there, and she is yours.

*Burg.* I know no answer. 200

*Lear.* Will you with those infirmities she owes,  
Vnfriended, new adopted to our hate,  
Dow'rd with our curse, and stranger'd with our oath,  
Take her or leaue her?

*Burg.* Pardon me Royall Sir,

186 *Exit.*] F. Om. Q.

S.D. *Flourish . . . Attendants.*] F. *Enter France and Burgundie with Gloster.* Q.

187 *Glo.*] *Glost.* Q. Cor. F.

188-98 Divided as in F. Divided in Q at you,|daughter,|present|loue?|then  
what|lesse?|to (with 'vs' tucked up)|fallen,|little|peece'st.

188 Lord] F. L. Q. *Burgundie*] *Burgundie* Q. *Burgundie* F.

189 toward] F. towards Q. a] Q. this F. 192 Most] F. Om. Q.

193 hath] F. what Q. 199 more] F. else Q.

201 Will] F. Sir will Q. 203 Dow'rd] F. Couered Q.

204 or] Q. or, F. her?] Rowe. her. Q, F.

204-5 Pardon . . . conditions.] Divided as in F. Divided in Q at vp|conditions..

205 Election makes not vp on such conditions.  
*Lear.* Then leaue her sir, for by the powre that made me,  
 I tell you all her wealth. For you great King,  
 I would not from your loue make such a stray,  
 To match you where I hate, therefore beseech you  
 210 T'auert your liking a more worthier way,  
 Then on a wretch whom Nature is asham'd  
 Almost t'acknowledge hers.

*Fra.* This is most strange,  
 That she whom euen but now, was your best object,  
 The argument of your praise, balme of your age,  
 215 The best, the deerest, should in this trice of time  
 Commit a thing so monstrous, to dismantle  
 So many folds of fauour: sure her offence  
 Must be of such vnnaturall degree,  
 That monsters it: Or your fore-voucht affection  
 220 Falne into taint: which to beleue of her  
 Must be a faith that reason without miracle  
 Should neuer plant in me.

*Cord.* I yet beseech your Maiesty,  
 If for I want that glib and oylie Art,  
 To speake and purpose not, since what I well intend,  
 225 Ile do't before I speake, that you make knowne  
 It is no vicious blot, murther, or foulennesse,  
 No vnchaste action or dishonoured step

205 on] On Q. in F.

210 T'auert] F. To auert Q.

212 t'acknowledge] F. to acknowledge Q.

212-18 This . . . degree,] Divided as in F. Divided in Q at now|praise,| .  
 deerest,|thing,|fauour,|degree,.

213 whom] F. that Q. best] Q. Om. F.

215 The best, the] F. most best, most Q.

219 your fore-voucht affection] F. you for voucht affections Q.

220 Falne] Q. Fall F. taint:] taint, Q, F.

222 Should] F. Could Q. Maiesty,] Maiesty. F. Maiestie, Q.

224 well] Q. will F. intend] F. entend Q.

225 make knowne] F. may know Q. 226 murther] F. murder Q.

227 vnchaste] F. vncleane Q.



That hath depriu'd me of your Grace and fauour,  
But euen for want of that, for which I am richer,  
A still soliciting eye, and such a tongue, 230  
That I am glad I haue not, though not to haue it,  
Hath lost me in your liking.

*Lear.* Better thou  
Had'st not beene borne, then not t'haue pleas'd me better.

*Fra.* Is it but this? A tardinesse in nature,  
Which often leaues the history vnspoke 235  
That it intends to do: my Lord of *Burgundy*,  
What say you to the Lady? Loue's not loue  
When it is mingled with regards, that stands  
Aloofe from th'intire point, will you haue her?  
She is herselfe a Dowrie.

*Burg.* Royall King, 240  
Giue but that portion which your selfe propos'd,  
And here I take *Cordelia* by the hand,  
Dutchesse of *Burgundie*.

*Lear.* Nothing, I haue sworne, I am firme.

*Burg.* I am sorry then you haue so lost a Father, 245  
That you must loose a husband.

*Cord.* Peace be with *Burgundie*,

229 richer] F. rich Q. 231 That] F. As Q.

232 Better] F. Goe to, goe to, better Q.

232-3 Better . . . better.] Divided as by Pope. F divides at had'st;; Q divides at borne,.

233 Had'st] had'st, F. hadst Q. not beene] Not beene F. not bin Q.  
t'haue] t haue F. to haue Q. The F comma after 'had'st' is actually the  
apostrophe after 't' which has slipped into the line above.

234 but] F. no more but Q.

235-8 Divided as in F. Divided in Q at to (with 'do,' tucked down)|Lady?|  
that (with 'stads' tucked down).

235 Which] F. That Q. 237 Loue's] F. Loue is Q.

238 regards] F. respects Q. 239 th'intire] F. the intire Q.

240 a Dowrie] F. and dowre Q.

240-3 Royall . . . *Burgundie*.] Divided as in F. Divided in Q at portion|  
*Cordelia*|*Burgundie*,.

240 Royall King] Royall King F. Royall *Leir* Q.

244 I am firme] F. Om. Q.

246-8 Peace . . . wife.] Divided as in F. Divided in Q at respects|wife..

I I THE TRAGEDIE OF KING LEAR

Since that respect and Fortunes are his loue,  
I shall not be his wife.

250 *Fra.* Fairest *Cordelia*, that art most rich being poore,  
Most choise forsaken, and most lou'd despis'd,  
Thee and thy vertues here I seize vpon,  
Be it lawfull I take vp what's cast away.  
Gods, Gods! 'Tis strange, that from their cold'st neglect  
My Loue should kindle to enflam'd respect.  
255 Thy dowrelesse Daughter King, throwne to my chance,  
Is Queene of vs, of ours, and our faire *France*:  
Not all the Dukes of watrish *Burgundy*,  
Can buy this vnpriz'd precious Maid of me.  
Bid them farewell *Cordelia*, though vnkinde,  
260 Thou loosest here a better where to finde.

*Lear.* Thou hast her *France*, let her be thine, for we  
Haue no such Daughter, nor shall euer see  
That face of hers againe, therfore be gone,  
Without our Grace, our Loue, our Benizon:  
Come Noble *Burgundie*.

*Flourish. Exeunt Lear, Burgundy, Cornwall,  
Albany, Gloster, and Attendants.*

265 *Fra.* Bid farwell to your Sisters.  
*Cord.* The Iewels of our Father, with wash'd eies  
*Cordelia* leaues you, I know you what you are,  
And like a Sister am most loth to call  
Your faults as they are named. Loue well our Father;  
270 To your professed bosomes I commit him,

- 247 respect and Fortunes] F. respects|Of fortune Q.  
254 enflam'd] F. inflam'd Q. 255 my] F. thy Q. 257 of] F. in Q.  
258 Can] F. Shall Q.  
261 for we] Lined as in F. Prefixed to 262 in Q.  
265 Come . . . *Burgundie*.] Lined as in F. Appended to 264 in Q.  
S.D. *Flourish*.] F. Om. Q.  
*Exeunt . . . Attendants*.] Capell. *Exeunt*. F. *Exit Lear and Burgundie*. Q.  
266-9 Divided as in F. Divided in Q at father, [what (with 'you are,' tucked  
up)] faults|Father,.  
266 wash'd] F. washt Q. 269 Loue] F. vse Q.

But yet alas, stood I within his Grace,  
I would prefer him to a better place,  
So farewell to you both.

*Reg.* Prescribe not vs our dutie.

*Gon.* Let your study  
Be to content your Lord, who hath receiu'd you 275  
At Fortunes almes, you haue obedience scanted,  
And well are worth the want that you haue wanted.

*Cord.* Time shall vnfold what plighted cunning hides,  
Who couers faults, at last with shame derides:  
Well may you prosper.

*Fra.* Come my faire *Cordelia*. 280

*Exeunt France and Cordelia.*

*Gon.* Sister, it is not little I haue to say, of what most neerely  
appertaines to vs both, I thinke our Father will hence  
to night.

*Reg.* That's most certaine, and with you: next moneth with vs.

*Gon.* You see how full of changes his age is, the obseruation 285  
we haue made of it hath not beene little; he alwaies lou'd  
our Sister most, and with what poore iudgement he hath  
now cast her off, appeares too grossely.

*Reg.* 'Tis the infirmity of his age, yet he hath euer but slenderly  
knowne himselfe. 290

*Gon.* The best and soundest of his time hath bin but rash, then  
must we looke from his age, to receiue not alone the im-

274 *Reg.*] *Regn.* F. *Gonorill.* Q. dutie] F. duties Q.

*Gon.*] F. *Regan.* Q.

274-6 Let...scanted,] Divided as in F. Divided in Q at Lord,[almes,  
scanted,.

277 want] F. worth Q. 278 plighted] F. pleated Q.

279 with shame] F. shame them Q.

280 my] F. Om. Q.

S.D. *Exeunt*] F3. *Exit* Q, Ff. 1-2. *Cordelia.*] *Cor.* F. *Cord.* Q.

281-3 As prose first in Capell. As verse in Q, F, divided at say, both, night..

281 little] F. a little Q. of] Of Q, F. 286 not] Q. Om. F.

288 grossely] F. grosse Q.

292 from...receiue] F. to receiue from his age Q.

292-3 imperfections] F. imperfection Q.

I II THE TRAGEDIE OF KING LEAR

perfections of long ingrafted condition, but therewithall  
the vnruely way-wardnesse, that infirme and cholericke  
295 yeares bring with them.

*Reg.* Such vnconstant starts are we like to haue from him, as  
this of *Kents* banishment.

*Gon.* There is further complement of leaue-taking betweene  
*France* and him, pray you let vs hit together, if our Father  
300 carry authority with such disposition as he beares, this  
last surrender of his will but offend vs.

*Reg.* We shall further thinke of it.

*Gon.* We must do something, and i'th'heate.

*Exeunt.*

SCENE II

*Enter Edmond.*

*Edm.* Thou Nature art my Goddesse, to thy Law  
My seruices are bound, wherefore should I  
Stand in the plague of custome, and permit  
The curiosity of Nations, to depriue me?  
5 For that I am some twelue, or fourteene Moonshines  
Lag of a Brother? Why Bastard? Wherefore base?  
When my Dimensions are as well compact,  
My minde as generous, and my shape as true  
As honest Madams issue? Why brand they vs

293 ingrafted] F. ingrafted Q. 294 the] F. Om. Q.

296 *Reg.*] F. *Rag.* Q.

299 pray . . . hit] pray you let vs sit F. pray lets hit Q.

300 disposition] F. dispositions Q.

302 *Reg.*] F. *Ragan.* Q. of it] F. on't Q.

303 i'th'] F. it'h Q.

SCENE II] *Scena Secunda.* F. Om. Q.

S.D. *Enter Edmond.*] *Enter Bastard.* F. *Enter Bastard Solus.* Q.

1-26 Divided as in F. As prose in Q.

1 *Edm.*] *Bast.* Q. F. So in his speech-headings throughout the scene in Q,  
except at 36 which see below; and in F, except for his last three speeches  
which are headed *Edm.*.

7 Dimensions] F. dementions Q.

With Base? With basenes? Bastardie? Base, Base? 10  
 Who in the lustie stealth of Nature, take  
 More composition, and fierce qualitie,  
 Then doth within a dull stale tyred bed  
 Goe to th'creating a whole tribe of Fops  
 Got 'twene a sleepe, and wake? Well then, 15  
 Legitimate *Edgar*, I must haue your land,  
 Our Fathers loue, is to the Bastard *Edmond*,  
 As to th'legitimate: fine word: Legitimate.  
 Well, my Legittimate, if this Letter speed,  
 And my inuention thriue, *Edmond* the base 20  
 Shall top th'Legitimate: I grow, I prosper:  
 Now Gods, stand vp for Bastards.

*Enter Gloucester.*

*Glo.* Kent banish'd thus? and France in choller parted?  
 And the King gone to night? Prescrib'd his powre,  
 Confin'd to exhibition? All this done 25  
 Vpon the gad? *Edmond*, how now? What newes?

*Edm.* So please your Lordship, none.

*Glo.* Why so earnestly seeke you to put vp that Letter?

*Edm.* I know no newes, my Lord.

*Glo.* What Paper were you reading? 30

*Edm.* Nothing my Lord.

*Glo.* No? what needed then that terrible dispatch of it into  
 your Pocket? The quality of nothing, hath not such  
 neede to hide it selfe. Let's see: come, if it bee nothing,  
 I shall not neede Spectacles. 35

10 With Base? . . . Base?] With Base? With basenes Barstadiel? Base, Base? F.  
 with base, base bastardie? Q.

13 dull stale tyred] F. stale dull lyed Q.

14 th'creating] F. the creating of Q.

15 then,] F. the Q.

18 th'] F. the Q. fine word: Legitimate.] F. Om. Q.

21 top th'] tooth' Q. to'th' F. top the Edwards, Capell.

23 banish'd] F. banisht Q.

24 Prescrib'd] F. subscribd Q. 28 that] Q. y] F.

32 needed] F. needes Q. terrible] F. terribe Q.

I II THE TRAGEDIE OF KING LEAR

*Edm.* I beseech you Sir, pardon mee; it is a Letter from my Brother, that I haue not all ore-read; and for so much as I haue perus'd, I finde it not fit for your ore-looking.

40 *Glo.* Giue me the Letter, Sir.

*Edm.* I shall offend, either to detaine, or giue it: the Contents, as in part I vnderstand them, are too blame.

*Glo.* Let's see, let's see.

*Edm.* I hope for my Brothers iustification, hee wrote this but  
45 as an essay, or taste of my Vertue.

*Glo. reads.* *This policie, and reuerence of Age, makes the world bitter to the best of our times: keepes our Fortunes from vs, till our oldnesse cannot rellish them. I begin to finde an idle and fond bondage, in the oppression of aged tyranny, who swayes not as it hath power, but as it is suffer'd. Come to me, that of this I may speake more. If our Father would sleepe till I wak'd him, you should enioy halfe his Reuennue for euer, and liue the beloued of your Brother.*  
50  
*Edgar.*

55 *Hum?* Conspiracy? Sleepe till I wak'd him, you should enioy halfe his Reuennue: my Sonne *Edgar*, had hee a hand to write this? A heart and braine to breede it in? When came you to this? Who brought it?

*Edm.* It was not brought mee, my Lord; there's the cunning  
60 of it. I found it throwne in at the Casement of my Closset.

36-9 No speech-heading in Q uncorr.; 36 not inset; divided at that|not|liking..

Speech-heading *Ba.* in Q corr.; 36 inset; divided at brother,|it|liking..

37 and] F. Om. Q. 39 ore-looking] F. liking Q.

41-2 As prose in Q. As verse in F, divided at it;|them,|blame..

41 the] Q. The F. 42 are] Q. Are F.

46 reads.] F. Om. Q, which has S.D. *A Letter.* after vertue..

46-53 Ital. in F, rom. in Q.

46 and reuerence] F. Om. Q.

52 wak'd] F. wakt Q. enioy] F. inioy Q.

54 Edgar] F. *Edgar* Q. 55 Sleepe] F. slept Q.

wak'd] wakt Q. wake F.

58 you to this] F. this to you Q.

*Glo.* You know the character to be your Brothers?

*Edm.* If the matter were good my Lord, I durst swear it were his: but in respect of that, I would faine thinke it were not.

65

*Glo.* It is his?

*Edm.* It is his hand, my Lord: but I hope his heart is not in the Contents.

*Glo.* Has he neuer before sounded you in this busines?

*Edm.* Neuer my Lord. But I haue heard him oft maintaine it to be fit, that Sonnes at perfect age, and Fathers declin'd, the Father should bee as Ward to the Son, and the Sonne manage his Reuennnew.

70

*Glo.* O Villain, villain: his very opinion in the Letter. Abhorred Villaine, vnnaturall, detested, brutish Villaine; worse then brutish: Go sirrah, seeke him: Ile apprehend him. Abhominable Villaine, where is he?

75

*Edm.* I do not well know my Lord. If it shall please you to suspend your indignation against my Brother, til you can deriue from him better testimony of his intent, you should run a certaine course: where, if you violently proceed against him, mistaking his purpose, it would make a great gap in your owne Honor, and shake in peeces, the heart of his obedience. I dare pawne downe my life for him, that he hath writ this to feele my affection to your Honor, & to no other pretence of danger.

80

85

*Glo.* Thinke you so?

*Edm.* If your Honor iudge it meete, I will place you where you shall heare vs conferre of this, and by an Auricular assurance haue your satisfaction, and that without any further delay, then this very Euening.

90

66 his?] Q. his. F. 69 Has] F. Hath Q. before] F. heretofore Q.

70 heard him oft] F. often heard him Q.

71 declin'd] F. declining Q. 72 the Father] F. his father Q.

73 his] F. the Q. 76 sirrah] F. sir Q. Ile] F. I Q.

78 Lord.] Lord, Q. L. F. 80 his] F. this Q.

85 that he hath writ] F. he hath wrote Q. 86 other] F. further Q.

89 Auricular] F. aurigular Q.

# III THE TRAGEDIE OF KING LEAR

*Glo.* He cannot bee such a Monster.

*Edm.* Nor is not, sure.

95 *Glo.* To his father, that so tenderly and intirely loues him, heauen  
and earth! *Edmond* seeke him out: winde me into him, I  
pray you: frame the Businesse after your owne wisdom.  
I would vnstate my selfe, to be in a due resolution.

*Edm.* I will seeke him Sir, presently: conuey the businesse as  
I shall find meanes, and acquaint you withall.

100 *Glo.* These late Eclipses in the Sun and Moone portend no  
good to vs: though the wisdom of Nature can reason it  
thus, and thus, yet Nature finds it selfe scourg'd by the  
sequent effects. Loue cooles, friendship falls off, Brothers  
diuide. In Cities, mutinies; in Countries, discord; in  
105 Pallaces, Treason; and the Bond crack'd, 'twixt Sonne  
and Father. This villaine of mine comes vnder the pre-  
diction, there's Son against Father; the King fals from  
byas of Nature, there's Father against Childe. We haue  
seene the best of our time. Machinations, hollownesse,  
110 treacherie, and all ruinous disorders follow vs disquietly  
to our Graues. Find out this Villain, *Edmond*, it shall lose  
thee nothing, do it carefully: and the Noble & true-harted  
Kent banish'd; his offence, honesty. 'Tis strange. *Exit*

115 *Edm.* This is the excellent foppery of the world, that when  
we are sicke in fortune, often the surfets of our own be-  
hauour, we make guilty of our disasters, the Sun, the  
Moone, and Starres, as if we were villaines on necessitie,

93-5 *Edm.* Nor . . . earth!] From Q. Om. F. 93 not,] not Q.

96 the] F. your Q. 98 will] F. shall Q. 99 find] F. see Q.

101 it] F. Om. Q. 104 discord] F. discords Q.

104-5 in Pallaces] F. Pallaces Q. 105 and] F. Om. Q. crack'd] F.  
crackt Q. 'twixt] F. betweene Q.

106-11 This . . . Graues.] From F. Om. Q.

106-7 prediction,] prediction; F. 107 Father,] Father, F.

111 Villain,] Villain F. villaine Q.

113 banish'd] F. banisht Q. honesty] F. honest Q.  
'Tis] F. strange Q. *Exit*] F. Om. Q.

115 surfets] F. surfeit Q.

117 Starres] F. the Starres Q. on] F. by Q.



Foolles by heauenly compulsion, Knaues, Theeues, and Treachers by Sphericall predominance, Drunkards, Lyars, and Adulterers by an inforc'd obedience of Planetary influence, and all that we are euill in, by a diuine thrusting on. An admirable euasion of Whore-master man, to lay his Goatish disposition to the charge of a Starre. My father compounded with my mother vnder the Dragons taile, and my Natiuity was vnder *Vrsa Maior*, so that it followes, I am rough and Leacherous. Fut, I should haue bin that I am, had the maidenliest Starre in the Firmament twinkled on my bastardizing. *Edgar*,

*Enter Edgar.*

Pat: he comes like the Catastrophe of the old Comedie: my Cue is villanous Melancholly, with a sighe like *Tom o' Bedlam*. — O these Eclipses do portend these diuisions. Fa, Sol, La, Me.

*Edg.* How now Brother *Edmond*, what serious contemplation are you in?

*Edm.* I am thinking Brother of a prediction I read this other day, what should follow these Eclipses.

*Edg.* Do you busie your selfe with that?

*Edm.* I promise you, the effects he writes of, succede vnhappyly, as of vnnaturalnesse betweene the child and

- 119 Treachers] F. Trecherers Q. Sphericall] F. spirituall Q. predominance,] Q. predominance. F.  
 120 inforc'd] F. enforst Q. 120-1 influence,] Q. influence; F.  
 122 Whore-master man] whoremaster man Q. Whore-master-man F.  
 123 to] Q. on F. a Starre.] a Starre, F. Starres: Q.  
 126 Fut,] Q. Om. F.  
 127 maidenliest] Maidenliest F3. maidenlest Q. Ff. 1-2. in] F. of Q.  
 128 bastardizing] F. bastardy Q. *Edgar,*] *Edgar;* Q. Om. F.  
 S.D. Placed as in F. In margin in Q, which has no break in the speech.  
 129 Pat:] F. and out Q.  
 130 my Cue] F. mine Q. sighe] F. sith Q. *Tom o'*] F. them of Q.  
 132 Fa, Sol, La, Me.] F. Om. Q. 137 with] F. about Q.  
 138 writes] F. writ Q. 139 vnhappyly,] Q. vnhappyly. F.  
 139-45 as . . . Astronomicall?] From Q. Om. F, which prints vnhappyly. in a line by itself and When . . . (146) in a new line.

I II THE TRAGEDIE OF KING LEAR

- 140 the parent, death, dearth, dissolutions of ancient amities,  
diuisions in state, menaces and maledictions against  
King and nobles, needles diffidences, banishment of  
friends, dissipation of Cohorts, nuptial breaches, and I  
know not what.
- 145 *Edg.* How long haue you beene a sectary Astronomicall?  
*Edm.* When saw you my Father last?  
*Edg.* The night gone by.  
*Edm.* Spake you with him?  
*Edg.* I, two houres together.
- 150 *Edm.* Parted you in good termes? Found you no displeasure  
in him, by word, nor countenance?  
*Edg.* None at all.  
*Edm.* Bethink your selfe wherein you may haue offended him:  
and at my entreaty forbear his presence, vntill some  
155 little time hath qualified the heat of his displeasure,  
which at this instant so rageth in him, that with the  
mischiefe of your person, it would scarcely alay.  
*Edg.* Some Villaine hath done me wrong.  
*Edm.* That's my feare, I pray you haue a continent forbear-  
160 ance till the speed of his rage goes slower: and as I  
say, retire with me to my lodging, from whence I will  
fitly bring you to heare my Lord speake: pray ye goe,  
there's my key: if you do stirre abroad, goe arm'd.  
*Edg.* Arm'd, Brother?
- 165 *Edm.* Brother, I aduise you to the best, I am no honest man,  
if ther be any good meaning toward you: I haue told  
you what I haue seene, and heard: But faintly. Nothing  
like the image, and horror of it, pray you away.

- 143 friends] friēds Q. 146 *Edm.*] *Bast.* Q. Om. F.  
When] F. Come, come, when Q. 147 The] F. Why, the Q.  
149 I] F. Om. Q. 151 nor] F. or Q. 152 all.] Q. all, F.  
154 entreaty] F. intreatie Q. vntill] F. till Q.  
157 person] F. parson Q. scarcely] F. scarce Q.  
159, 165, 170 *Edm.*] F. *Bast.* Q (at 159 and 170: no heading at 165).  
159-64 I... Brother?] F. Om. Q.  
165 best,] F. best, goe arm'd, Q. 166 toward] F. towards Q.

THE TRAGEDIE OF KING LEAR I III

*Edg.* Shall I heare from you anon?

*Edm.* I do serue you in this businesse: *Exit Edgar.* 170

A Credulous Father, and a Brother Noble,  
Whose nature is so farre from doing harmes,  
That he suspects none: on whose foolish honestie  
My practises ride easie: I see the businesse.  
Let me, if not by birth, haue lands by wit,  
All with me's meete, that I can fashion fit.

175

*Exit.*

SCENE III

*Enter Gonerill, and Steward.*

*Gon.* Did my Father strike my Gentleman for chiding of his  
Foole?

*Stew.* I Madam.

*Gon.* By day and night, he wrongs me, euery howre

He flashes into one grosse crime, or other,

5

That sets vs all at ods: Ile not endure it;

His Knights grow riotous, and himselfe vpbraides vs

On euery trifle. When he returnes from hunting,

I will not speake with him, say I am sicke,

If you come slacke of former seruices,

10

You shall do well, the fault of it Ile answer.

*Stew.* He's comming Madam, I heare him.

*Gon.* Put on what weary negligence you please,

You and your Fellowes: I'de haue it come to question;

170 *Exit Edgar.*] *Exit Edgar* Q1, placed here. *Exit Edgar.* Q2, placed after  
169. *Exit.* F, placed after 169.

SCENE III.] *Scena Tertia.* F. Om. Q.

S.D. *Steward*] F. *Gentleman* Q.

3 *Stew.*] *Ste.* F. *Gent.* Q. So throughout the scene. 1] F. Yes Q.

4-5 Divided as in F. Divided in Q at me, [other.

6 endure] F. indure Q.

7 vpbraides] F. obrayds Q.

8 from hunting] Q. from hunting F.

13-16 Put . . . one,] Divided as in F. As prose in Q.

14 Fellowes] F. fellow seruants Q. to] F. in Q.

I IV THE TRAGEDIE OF KING LEAR

15 If he distaste it, let him to my Sister,  
Whose mind and mine I know in that are one,  
Not to be ouerrul'd; idle old man  
That still would manage those authorities  
That hee hath giuen away, now by my life  
20 Old fooles are babes again, & must be vs'd  
With checkes as flatteries, when they are seene abusd,  
Remember what I haue said.

*Stew.*

Well Madam.

*Gon.* And let his Knights haue colder looks among you:  
What growes of it no matter, aduise your fellowes so,  
25 I would breed from hence occasions, and I shall,  
That I may speake, Ile write straight to my Sister  
To hold my course; prepare for dinner. *Exeunt.*

SCENE IV

*Enter Kent.*

*Kent.* If but as well I other accents borrow,  
That can my speech defuse, my good intent  
May carry through it selfe to that full issue  
For which I raiz'd my likenesse. Now banisht *Kent*,  
5 If thou canst serue where thou dost stand condemn'd,

15 distaste] F. dislike Q. my] F. our Q.

17-21 From Q, which prints as prose, without initial capitals to the lines. As  
verse first in Theobald. Om. F.

22 Remember . . . said.] Lined as in F. As prose in Q.  
haue said] F. tell you Q. Well] F. Very well Q.

23-4 Divided as by Capell. As prose in Q, F, without initial capitals to the lines.

25-6 I would . . . speake,] From Q. Om. F. Divided as by Capell. As prose  
in Q. 26 That] that Q.

26-7 Ile . . . dinner.] Divided as by Hanmer. As prose in Q, F,

27 To] to Q, F. course] F. very course Q.  
prepare] F. goe prepare Q. *Exeunt.*] F. *Exit.* Q.

SCENE IV] *Scena Quarta.* F. Om. Q.

1-7 Divided as in F. As prose in Q.

1 well] Q. will F. 4 raiz'd] F. raz'd Q.

THE TRAGEDIE OF KING LEAR I IV

So may it come, thy Master whom thou lou'st,  
Shall find thee full of labours.

*Hornes within. Enter Lear and Knights.*

*Lear.* Let me not stay a iot for dinner, go get it ready: how  
now, what art thou?

*Kent.* A man Sir. 10

*Lear.* What dost thou professe? What would'st thou with vs?

*Kent.* I do professe to be no lesse then I seeme; to serue  
him truely that will put me in trust, to loue him that  
is honest, to conuerse with him that is wise and saies  
little, to feare iudgement, to fight when I cannot choose, 15  
and to eate no fish.

*Lear.* What art thou?

*Kent.* A very honest hearted Fellow, and as poore as the  
King.

*Lear.* If thou be'st as poore for a subiect, as he is for a King, 20  
thou art poore enough. What wouldst thou?

*Kent.* Seruice.

*Lear.* Who wouldst thou serue?

*Kent.* You.

*Lear.* Do'st thou know me fellow? 25

*Kent.* No Sir, but you haue that in your countenance, which  
I would faine call Master.

*Lear.* What's that?

*Kent.* Authority.

*Lear.* What seruices canst thou do? 30

*Kent.* I can keepe honest counsaile, ride, run, marre a curious  
tale in telling it, and deliuer a plaine message bluntly:  
that which ordinary men are fit for, I am quallified in,  
and the best of me, is Dilligence.

6 So... come,] F. Om. Q. lou'st] F. louest Q.

7 thee] F. the Q. labours] F. labour Q.

S.D. *Hornes . . . Knights.] Hornes within. Enter Lear and Attendants. F. Enter*

*Lear. Q. Knights, added to F S.D. after Lear(,) by Rowe.*

8-9 how now] how] now Q. hownow F.

20 be'st] F. be Q. he is] Q. hee's F. 21 thou art] F. thar't Q.

30 thou] F. Om. Q.

I IV THE TRAGEDIE OF KING LEAR

35 *Lear.* How old art thou?

*Kent.* Not so young Sir to loue a woman for singing, nor so old to dote on her for any thing. I haue yeares on my backe forty eight.

40 *Lear.* Follow me, thou shalt serue me; if I like thee no worse after dinner, I will not part from thee yet. Dinner ho, dinner, where's my knaue? my Foole? Go you and call my Foole hither.

*Exit first Knight. Enter Steward.*

You you Sirrah, where's my Daughter?

*Stew.* So please you —

*Exit.*

45 *Lear.* What saies the Fellow there? Call the Clot-pole backe: [*Exit second Knight.*] wher's my Foole? Ho, I thinke the world's asleepe, [*Re-enter second Knight.*] how now? Where's that Mungrell?

2 *Kni.* He saies my Lord, your Daughter is not well.

50 *Lear.* Why came not the slaue backe to me when I call'd him?

2 *Kni.* Sir, he answered me in the roundest manner, he would not.

*Lear.* He would not?

55 2 *Kni.* My Lord, I know not what the matter is, but to my iudgement your Highnesse is not entertain'd with that Ceremonious affection as you were wont, theres a great abatement of kindnesse appeares as well in the generall dependants, as in the Duke himselfe also, and your  
60 Daughter.

36 Sir] F. Om. Q. 39 me;] Rowe. me, F. mee, Q.

42 S.D. *Exit first Knight.*] *Exit an Attendant.* Dyce. Om. Q, F.

*Enter Steward.*] Placed as by Capell. Placed after 43 in Q, F.

43 You you] F. you Q. 44 *Exit.*] F. Om. Q.

45 Clot-pole] F. clat-pole Q. 46 S.D. *Exit a Knight.* Dyce. Om. Q, F.

47 S.D. *Re-enter Knight.* Dyce. Om. Q, F.

49 2 *Kni.*] *Knigh.* F. *Kent.* Q. Daughter] daughter Q. Daughters F.

52 2 *Kni.*] *Knigh.* F. *seruant.* Q. So also at 62. 54 He] F. A Q.

55 2 *Kni.*] *Knigh.* F. *seruant.* Q. So also at 71.

58 of kindnesse] F. Om. Q.

*Lear.* Ha? Saist thou so?

2 *Kni.* I beseech you pardon me my Lord, if I bee mistaken,  
for my duty cannot be silent, when I thinke your High-  
nesse wrong'd.

*Lear.* Thou but remembrest me of mine owne Conception, I 65  
haue perceiued a most faint neglect of late, which I haue  
rather blamed as mine owne iealous curiositie, then as a  
very pretence and purpose of vnkindnesse; I will looke  
further intoo't: but where's my Foole? I haue not seene  
him this two daies. 70

2 *Kni.* Since my young Ladies going into *France* Sir, the  
Foole hath much pined away.

*Lear.* No more of that, I haue noted it well, goe you and tell  
my Daughter, I would speake with her. [*Exit second*  
*Knight.*] Goe you call hither my Foole; [*Exit third Knight.* 75  
*Enter Steward.*] Oh you Sir, you, come you hither Sir,  
who am I Sir?

*Stew.* My Ladies Father.

*Lear.* My Ladies Father? my Lords knaue, you whorson dog,  
you slaue, you curre. 80

*Stew.* I am none of these my Lord, I beseech your pardon.

*Lear.* Do you bandy lookes with me, you Rascall?  
[*Striking him.*]

*Stew.* Ile not be strucken my Lord.

*Kent.* Nor tript neither, you base Foot-ball plaier.  
[*Tripping up his heels.*]

*Lear.* I thanke thee fellow. Thou seru'st me, and Ile loue 85  
thee.

68 purpose] F. purport Q. 69 my] F. this Q. 73 well] F. Om. Q.

74-5 S.D. *Exit an Attendant.* Dyce. Om. Q, F.

75-6 *Exit third Knight.*] *Exit an attendant.* Dyce. Om. Q, F.

*Enter Steward.*] F, after 77. Placed as by Johnson. Om. Q.

76 you Sir, you] F. you sir, you sir Q. hither Sir] F. hither Q.

81 As one line in Q. Divided in F at Lord, [pardon.. these] F. this Q.  
your pardon] F. you pardon me Q.

82 S.D. Rowe. Om. Q, F. 83 strucken] F. struck Q.

84 S.D. Rowe. Om. Q, F.

85-6 As one line in Q. Divided in F at fellow. [thee..

I IV THE TRAGEDIE OF KING LEAR

- Kent.* Come sir, arise, away, Ile teach you differences: away,  
away, if you will measure your lubbers length againe,  
tarry, but away, goe too, haue you wisdom, [*Exit*  
90 *Steward.*] so.
- Lear.* Now my friendly knaue I thanke thee, [*Enter first and*  
*third Knights with Foole.*] there's earnest of thy seruice.
- Foole.* Let me hire him too, here's my Coxcombe.
- Lear.* How now my pretty knaue, how dost thou?
- 95 *Foole.* Sirrah, you were best take my Coxcombe.
- Kent.* Why Foole?
- Foole.* Why? for taking ones part that's out of fauour, nay,  
& thou canst not smile as the wind sits, thou'lt catch  
colde shortly, there take my Coxcombe; why this fellow  
100 ha's banish'd two on's Daughters, and did the third a  
blessing against his will, if thou follow him, thou must  
needs weare my Coxcombe. How now Nunckle? would I  
had two Coxcombes and two Daughters.
- Lear.* Why my Boy?
- 105 *Foole.* If I gaue them all my liuing, I'd keepe my Cox-  
combes my selfe, there's mine, beg another of thy  
Daughters.
- Lear.* Take heed Sirrah, the whip.
- Foole.* Truth's a dog must to kennell, hee must bee whipt  
110 out, when the Lady Brach may stand by'th'fire and  
stinke.

87 arise, away,] F. Om. Q.

88 lubbers length againe,] F, Q corr. lubbers, length againe Q uncorr.

89 goe too,] F. Om. Q.

haue you wisdom] F. you haue wisdom Q.

89-90 *Exit Steward.*] *Pushes the Steward out.* (after so.) Theobald. Om. Q, F.

90 so] F. Om. Q. 91 my] F. Om. Q.

91-2 *Enter . . . with Foole.*] *Enter Foole.* Q, F, placed after 92.

96 *Kent.* Why Foole? Q. *Lear.* Why my Boy? F. 97 ones] F. on's Q.

98 thou'lt] F. thou't Q.

100 ha's banish'd] F. hath banisht Q. did] F. done Q.

105 all my] F. any Q. 109 Truth's] F. Truth is Q.

dog] F. dog that Q.

110 the Lady] the Lady F. Ladie oth'e Q. by'th'] F. by the Q.



*Lear.* A pestilent gall to me.

*Foole.* Sirha, Ile teach thee a speech.

*Lear.* Do.

*Foole.* Marke it Nuncle;

115

Haue more then thou showest,

Speake lesse then thou knowest,

Lend lesse then thou owest,

Ride more then thou goest,

Learne more then thou trowest,

120

Set lesse then thou throwest;

Leaue thy drinke and thy whore,

And keepe in a dore,

And thou shalt haue more,

Then two tens to a score.

125

*Kent.* This is nothing Foole.

*Foole.* Then 'tis like the breath of an vnfeed Lawyer, you  
gaue me nothing for't, can you make no vse of nothing  
Nuncle?

*Lear.* Why no Boy, nothing can be made out of nothing.

130

*Foole.* (to Kent) Prythee tell him, so much the rent of his land  
comes to, he will not beleeeue a Foole.

*Lear.* A bitter Foole.

*Foole.* Do'st thou know the difference my Boy, betweene  
a bitter Foole, and a sweet one?

135

*Lear.* No Lad, teach me.

*Foole.* That Lord that counsail'd thee

To giue away thy land,

Come place him heere by mee,

112 gall] F. gull Q. 115-25 Divided as in F. As prose in Q.

115 Nuncle] F. vncl Q. 126 Kent.] F. Lear. Q.

127 'tis] F. Om. Q. 129 Nuncle] F. vncl Q.

130 As one line in Q. Divided in F at Boy, nothing.  
nothing can] Q. Nothing can F.

131 to Kent] Rowe. Om. Q, F. 134 thou] F. Om. Q.

135 one?] one. F. foole. Q.

137-52 That . . . snatching;] From Q. Om. F.

137-44 Divided as by Capell. Divided in Q at land, stand, appeare, there..

138 To] to Q.

- 140 Doe thou for him stand,  
The sweet and bitter foole  
Will presently appeare,  
The one in motley here,  
The other found out there.
- 145 *Lear.* Do'st thou call mee foole boy?  
*Foole.* All thy other Titles thou hast giuen away; that thou  
wast borne with.  
*Kent.* This is not altogether foole my Lord.  
*Foole.* No faith, Lords and great men will not let me; if  
150 I had a monopolie out, they would haue part on't, and  
Ladies too, they will not let me haue all the foole to  
my selfe, they'l be snatching; Nunckle, giue me an  
egge, and Ile giue thee two Crownes.
- Lear.* What two Crownes shall they be?
- 155 *Foole.* Why after I haue cut the egge i'th'middle and eate  
vp the meate, the two Crownes of the egge: when thou  
clouest thy Crowne i'th'middle, and gau'st away both  
parts, thou boar'st thine Asse on thy backe o're the  
durt; thou had'st little wit in thy bald crowne, when  
160 thou gau'st thy golden one away; if I speake like  
my selfe in this, let him be whipt that first findes it  
so.  
Foolles had nere lesse grace in a yeere,  
For wisemen are growne foppish,  
165 And know not how their wits to weare,  
Their manners are so apish.

140 Doe] doe Q. 142 Will] will Q. 144 The] the Q  
146 away;] away, Q. 149 me;] me, Q.  
150-1 on't, and Ladies] an't, and Ladies Q1 corr. an't, and lodes Q1  
uncorr. on't, and lodes Q2.  
152-3 Nunckle, giue me an egge] F. giue me an egge Nuncle Q.  
155 i'th'] F. in the Q.  
157 Crowne i'th'] Crownes i'th' F. crowne it'h Q. gau'st] F. gauest Q.  
158 boar'st] F. borest Q. thine] F. thy Q. on thy] F. at'h Q.  
159 durt;] durt, Q. F. 160 gau'st] F. gauest Q. 163 grace] F. wit Q  
164 wisemen] F. wise men Q.  
165 And] F. They Q. to] F. doe Q.

*Lear.* When were you wont to be so full of Songs sirrah?

*Foole.* I haue vsed it Nunckle, ere since thou mad'st thy  
Daughters thy Mothers, for when thou gau'st them the  
rod, and put'st downe thine owne breeches, 170  
Then they for sodaine ioy did weepe,  
And I for sorrow sung,  
That such a King should play bo-peepe,  
And goe the Fooles among.  
Pry'thy Nunckle keepe a Schoolemaster that can teach 175  
thy Foole to lie, I would faine learne to lie.

*Lear.* And you lie sirrah, wee'l haue you whipt.

*Foole.* I maruell what kin thou and thy daughters are, they'l  
haue me whipt for speaking true, thou'lt haue me whipt  
for lying: and sometimes I am whipt for holding my 180  
peace. I had rather be any kind o'thing then a foole, and  
yet I would not be thee Nunckle, thou hast pared thy wit  
o'both sides, and left nothing i'th'middle; heere comes  
one o'the parings.

*Enter Gonerill.*

*Lear.* How now Daughter? what makes that Frontlet on? You 185  
are too much of late i'th'frowne.

*Foole.* Thou wast a pretty fellow when thou hadst no need  
to care for her frowning, now thou art an O without a  
figure, I am better then thou art now, I am a Foole,

168 ere] F. euer Q.

169 Mothers] F. mother Q. gau'st] F. gauest Q.

171 Then they] then they Q, F, as part of the prose. As part of the verse first  
in Theobald.

171-4 for . . . among] For . . . among as verse, F. for . . . among as prose, Q.

174 Fooles] fooles Q. Foole F.

176 learne to] F. learneto Q corr. learne Q uncorr.

177 sirrah] F. Om. Q.

179 true,] Q. true: F. thou'lt] F. thou wilt Q.

180 lying:] lying, Q, F. sometimes] F. sometime Q.

181 o'] F. of Q. 183 o'] F. a Q. i'th'] F. in the Q.

184 o'] F. of Q. 185-6 As prose, F. As verse, Q.

185 on? You] F. on,] Me thinks you Q. 186 of late] F. alate Q.

188 frowning] F. frowne Q. now thou] F, Q corr. thou, thou Q uncorr.

I IV THE TRAGEDIE OF KING LEAR

190 thou art nothing. Yes forsooth I will hold my tongue,  
so your face bids me, though you say nothing. Mum,  
mum,

He that keeps nor crust, nor crum,  
Weary of all, shall want some.

195 That's a sheal'd Pescod.

*Gon.* Not only Sir this, your all-lycenc'd Foole,  
But other of your insolent retinue  
Do hourelly Carpe and Quarrell, breaking forth  
In ranke, and not to be endur'd riots. Sir,  
200 I had thought by making this well knowne vnto you,  
To haue found a safe redresse, but now grow fearefull  
By what your selfe too late haue spoke and done,  
That you protect this course, and put it on  
By your allowance, which if you should, the fault  
205 Would not scape censure, nor the redresses sleepe,  
Which in the tender of a wholesome weale,  
Might in their working do you that offence,  
Which else were shame, that then necessitie  
Will call discreet proceeding.

210 *Foole.* For you know Nunckle,  
The Hedge-Sparrow fed the Cuckoo so long,  
That it's had it head bit off by it young,  
so out went the Candle, and we were left darkling.

*Lear.* Are you our Daughter?

191-3 Mum . . . crum,] Divided as by Capell. Mum, mum, prefixed to 193 in  
Q, F, as if part of the verse.

193 He] he Q, F. nor crust] F. neither crust Q.  
nor crum] Q. not crum F.

195 That's . . . Pescod.] Appended to 194 in Q, F, as if part of the verse.

196-209 Divided as in F. As prose in Q.

199 Q prints not . . . riots, in brackets; F prints not . . . endur'd in brackets.  
endur'd] F. indured Q. riots. Sir,] Capell. riots Sir. F. riots,) Sir Q.

203 it] F. Om. Q. 205 redresses] F. redresse Q.

208 Which] F. that Q. 209 Will] F. must Q.  
proceeding] F. proceedings Q.

210 know] F. trow Q. 211-12 Divided as by Pope. As prose in Q, F.

211 The] the Q, F.

212 That] that Q, F. it's] F. it Q. by it] F. beit Q.

*Gon.* I would you would make vse of your good wisdomes 215  
(Whereof I know you are fraught), and put away  
These dispositions, which of late transport you  
From what you rightly are.

*Foole.* May not an Asse know, when the Cart drawes the 220  
Horse?

Whoop Iugge I loue thee.

*Lear.* Do's any heere know me? This is not *Lear*:  
Do's *Lear* walke thus? Speake thus? Where are his eies?  
Either his Notion weakens, his Discernings  
Are Lethargied — Ha! Waking? 'Tis not so! 225  
Who is it that can tell me who I am?

*Foole.* *Lears* shadow.

*Lear.* I would learne that, for by the markes of soueraintie,  
knowledge, and reason, I should bee false perswaded I  
had daughters. 230

*Foole.* Which they will make an obedient father.

*Lear.* Your name, faire Gentlewoman?

*Gon.* This admiration Sir, is much o'th'sauour  
Of other your new pranks. I do beseech you  
To vnderstand my purposes aright: 235

215-18 Divided as in F. As prose in Q.

215 I] F. Come sir, I Q. your] F. that Q.

216 Brackets as in F. No brackets in Q.

217 which] F. that Q. transport] F. transforme Q.

221 Separate line in F, the previous line containing only 'the Horse?'; the whole speech continuous in Q.

222 As one line first in Rowe. As two lines in F, divided at me?. As prose in Q.  
Do's] F. Doth Q. This] F. why this Q.

223-6 Divided as in F. As prose in Q.

223 Do's] F. doth Q.

224 Notion weakens,] F. notion, weaknes, or Q.

225 Lethargied —] Rowe. Lethargied. F. lethergie, Q.

Ha! Waking?] F. sleeping or wakeing; ha! sure Q. sol] so? F. so, Q.

227 Assigned as in F. Q continues to Lear, and has therefore no speech-heading to 228. shadow.] F. shadow? Q. 228-31 From Q. Om. F.

228 *Lear.*] Steevens, 1773. Om. Q. 231 they] Q3. they, Qq. 1-2.

233-48 This . . . you.] Divided as in F. As prose in Q.

233 This admiration Sir,] F. Come sir, this admiration Q.  
o'th'] F. of the Q. 235 To] F. Om. Q.

I IV THE TRAGEDIE OF KING LEAR

As you are Old, and Reuerend, should be Wise.  
 Heere do you keepe a hundred Knights and Squires,  
 Men so disorder'd, so debosh'd, and bold,  
 That this our Court infected with their manners,  
 240 Shewes like a riotous Inne; Epicurisme and Lust  
 Makes it more like a Tauerne, or a Brothell,  
 Then a grac'd Pallace. The shame it selfe doth speake  
 For instant remedy. Be then desir'd  
 By her, that else will take the thing she begges,  
 245 A little to disquantity your Trainee,  
 And the remainders that shall still depend,  
 To be such men as may besort your Age,  
 Which know themselues, and you.

*Lear.* Darknesse, and Diuels.

Saddle my horses: call my Trainee together.  
 250 Degenerate Bastard, Ile not trouble thee;  
 Yet haue I left a daughter.

*Gon.* You strike my people, and your disorder'd rable,  
 Make Seruants of their Betters.

*Enter Albany.*

*Lear.* Woe, that too late repents: O sir, are you come?  
 255 Is it your will, speake Sir? Prepare my Horses.  
 Ingratitude! thou Marble-hearted Fiend,

238 debosh'd] F. deboyst Q.

241 Makes it] F. make Q. or a] F. or Q.

242 grac'd] F. great Q.

243 then] F. thou Q.

246 remainders] F. remainder Q.

248 Which] F. that Q.

248-51 Darknesse . . . daughter.] Divided as in F. As prose in Q.

252-3 Divided as in F, which, however, has no initial capital to 253 and in which the speech is presumably to be taken as prose. As prose in Q. As verse first in Rowe, ed. ii.

253 S.D. *Enter Albany.*] F. *Enter Duke.* Q.

254-8 Woe . . . Sea-monster.] Divided as in F. As prose in Q.

254 Woe,] F. We Q. repents] F. repent's Q.

O . . . come?] Q. Om. F.

255 speake Sir?] F. that wee Q. my] F. any Q.

More hideous when thou shew'st thee in a Child,  
Then the Sea-monster.

*Alb.* Pray Sir be patient.

*Lear.* Detested Kite, thou lyeſt.

My Trainee are men of choice, and rareſt parts, 260  
That all particulars of dutie know,  
And in the moſt exact regard, ſupport  
The worſhips of their name. O moſt ſmall fault,  
How vgly did'ſt thou in *Cordelia* ſhew!  
Which like an Engine, wrencht my frame of Nature 2  
From the fixt place: drew from my heart all loue,  
And added to the gall. O *Lear, Lear, Lear!*  
Beate at this gate that let thy Folly in, [*Striking his head.*  
And thy deere Iudgement out. Go, go, my people.

*Exeunt Knights.*

*Alb.* My Lord, I am guiltleſſe, as I am ignorant 2  
Of what hath moued you.

*Lear.* It may be ſo, my Lord.

Heare Nature, heare deere Goddeſſe, heare:  
Suspend thy purpoſe, if thou did'ſt intend  
To make this Creature fruitfull:  
Into her Wombe conuey ſtirrility, 2  
Drie vp in her the Organs of increaſe,  
And from her derogate body, neuer ſpring  
A Babe to honor her. If ſhe muſt teeme,

257 ſhew'ſt] F. ſhewest Q.

258 *Alb.* Pray . . . patient.] F. Om. Q, which has therefore no ſpeech-heading  
at 259.

259-69 Divided as in F. As proſe in Q.

259-60 lyeſt.[My Trainee are] F. liſt my trainee, and Q.

264 ſhew!] ſhew? F. ſhewe, Q. 265 Which] F. that Q.

267 *Lear, Lear, Lear!*] F. *Lear. Lear!* Q.

268 *Striking his head.*] Pope. Om. Q, F. 269 S.D. *Exeunt Knights.*] Om. Q, F.

270 *Alb.*] F. *Duke,* Q. So throughout the ſcene (*Duke.* Q).

271 Of . . . you] F. Om. Q.

271-86 It . . . away.] Divided as in F. As proſe in Q.

272 Heare Nature, heare deere Goddeſſe, heare:] F. harke *Nature*, heare  
deere Goddeſſe, Q.

I IV THE TRAGEDIE OF KING LEAR

280 Create her childe of Spleene, that it may liue  
And be a thwart disnatur'd torment to her.  
Let it stampe wrinkles in her brow of youth,  
With cadent Teares fret Channels in her cheekes,  
Turne all her Mothers paines, and benefits  
To laughter, and contempt: That she may feele,  
285 How sharper then a Serpents tooth it is,  
To haue a thanklesse Childe. Away, away.

*Exit.*

*Alb.* Now Gods that we adore, whereof comes this?

*Gon.* Neuer afflict your selfe to know more of it:

But let his disposition haue that scope  
290 As dotage giues it.

*Enter Lear.*

*Lear.* What fiftie of my Followers at a clap?  
Within a fortnight?

*Alb.* What's the matter, Sir?

*Lear.* Ile tell thee: Life and death, I am asham'd  
That thou hast power to shake my manhood thus,  
295 That these hot teares, which breake from me perforce  
Should make thee worth them. Blastes and Foggess vpon  
Th'vntented woundings of a Fathers curse [thee:

280 thwart disnatur'd] F. thourt disuatur'd Q. 282 cadent] F. accent Q.

284 That she may feele] F. that shee may feele, that she may feele Q.

286 Away, away.] F. goe, goe, my people? Q. *Exit.*] F. Om. Q.

287 As one line in Q. As two lines in F, divided at adore,

whereof] Q. Whereof F.

288-90 Divided as in F. As prose in Q. 288 more of it] F. the cause Q.

290 As] F. that Q.

S.D. *Enter Lear.*] F. Om. Q.

291-2 What . . . fortnight?] Divided as in F. As prose in Q.

292 What's] F. What is Q.

293 As one line first in Rowe. As two lines in F, divided at thee.. As prose in Q.

294-5 Divided as in F. As prose in Q.

295 which] F. that Q.

296 As one line first in Rowe. As two lines in F, divided at them.. As prose  
in Q.

thee worth them. Blastess] F. the worst blasts Q.

296-7 thee:[Th'vntented] F. the vntender Q uncorr. the vntented Q corr.

297-300 Divided as in F. As prose in Q.



Pierce euerie sense about thee. Old fond eyes,  
Beweepe this cause againe, Ile plucke ye out,  
And cast you with the waters that you loose 300  
To temper Clay. Yea, i't come to this?

Ha! Let it be so. I haue another daughter,  
Who I am sure is kinde and comfortable:  
When she shall heare this of thee, with her nailes  
Shee'l flea thy Woluish visage. Thou shalt finde, 305  
That Ile resume the shape which thou dost thinke  
I haue cast off for euer. *Exit*

*Gon.* Do you marke that?

*Alb.* I cannot be so partiall *Gonerill*,  
To the great loue I beare you, —

*Gon.* Pray you content. What *Oswald*, hoa? 310  
You Sir, more Knaue then Foole, after your Master.

*Foole.* Nunkle *Lear*, Nunkle *Lear*, tarry, take the Foole with  
thee:

A Fox, when one has caught her,  
And such a Daughter, 315  
Should sure to the Slaughter,  
If my Cap would buy a Halter,  
So the Foole followes after. *Exit*

298 Pierce] F. peruse Q uncorr. pierce Q corr. thee. Old] F. the old Q.  
299 ye] F. you Q. 300 cast you] F. you cast Q. loose] F. make Q.

301 Yea . . . this?] yea . . . this? Q. Om. F.

302 Ha! . . . so.] Ha? . . . so. F. Om. Q.

I haue another] F. yet haue I left a Q.

301-2 As two lines in F, divided at so.. As prose in Q.

303-7 Divided as in F. As prose in Q. 303 Who] F. whom Q.

307 euer] F. euer, thou shalt I warrant thee Q. *Exit*] F. Om. Q.

that] F. that my Lord Q.

308-9 Divided as in F. As prose in Q.

309 you, —] Theobald. you. F. you, Q.

310-11 Divided as in F. Corresponding passage as prose in Q.

310 Pray you content.] F. Come sir no more, Q.

What *Oswald*, hoa?] F. Om. Q.

311 You Sir] F. you Q.

312-13 As prose in Q. As two lines in F, divided at the second *Lear*.

312 tarry,] Tarry, F. tary and Q. 313-14 with thee:] A] F. with a Q.

314-18 Divided as in F. As prose in Q. 318 *Exit*] F. Om. Q.

I IV THE TRAGEDIE OF KING LEAR

*Gon.* This man hath had good Counsell, a hundred Knights?  
 320 'Tis politike, and safe to let him keepe  
 At point a hundred Knights: yes, that on euerie dreame,  
 Each buz, each fancie, each complaint, dislike,  
 He may enguard his dotage with their powres,  
 And hold our liues in mercy. *Oswald*, I say.

*Alb.* Well, you may feare too farre.

325 *Gon.* Safer then trust too farre;  
 Let me still take away the harmes I feare,  
 Not feare still to be taken. I know his heart,  
 What he hath vtter'd I haue writ my Sister:  
 If she sustaine him, and his hundred Knights  
 When I haue shew'd th'vnfitnessse —

*Enter Steward.*

330 How now *Oswald*?  
 What haue you writ that Letter to my Sister?

*Stew.* I Madam.

*Gon.* Take you some company, and away to horse,  
 Informe her full of my particular feare,  
 335 And thereto adde such reasons of your owne,  
 As may compact it more. Get you gone,  
 And hasten your returne; no, no, my Lord,  
 This milky gentlenesse, and course of yours  
 Though I condemne not, yet vnder pardon

319-30 From F. Om. Q. After 318 Q has '*Gon.* What *Oswald*, ho. *Oswald*. Here Madam.' F omits this (but cf. 310).

319 As one line first in Rowe. As two lines in F, divided at Counsell,. a] A F.

330 vnfitnessse — ] vnfitnessse. F. The dash from Rowe.

*Enter Steward.*] F. Om. Q. How now *Oswald*?] F. Om. Q.

331 Q has speech-heading *Gon.* (cf. 319-30 above). that] F. this Q.

332 *Stew.*] F. *Osw.* Q. I] F. Yes Q.

333-41 Divided as in F. As prose in Q.

334 feare] F. feares Q.

336-7 gone, [And hasten] F. gon, & hasten Q corr. gon, and after Q uncorr.

337 no, no,] F. now Q.

338 milky] F. milkie Q corr. mildie Q uncorr.

339 condemne] F. dislike Q.

THE TRAGEDIE OF KING LEAR IV

You are much more ataxt for want of wisdom,  
Then prai'sd for harmefull mildnesse. 340

*Alb.* How farre your eies may pierce I cannot tell;  
Striuing to better, oft we marre what's well.

*Gon.* Nay then —

*Alb.* Well, well, the'uent. *Exeunt* 345

SCENE V

*Enter Lear, Kent, and Foole.*

*Lear.* Go you before to *Gloster* with these Letters; acquaint my Daughter no further with any thing you know, then comes from her demand out of the Letter, if your Dilligence be not speedy, I shall be there afore you. 5

*Kent.* I will not sleepe my Lord, till I haue deliuered your Letter. *Exit.*

*Foole.* If a mans braines were in's heeles, wer't not in danger of kybes?

*Lear.* I Boy. 10

*Foole.* Then I prythee be merry, thy wit shall not go slipshod.

*Lear.* Ha, ha, ha.

*Foole.* Shalt see thy other Daughter will vse thee kindly, for though she's as like this, as a Crabbe's like an Apple, yet I can tell what I can tell. 15

340 You are] F2. Your are F1. y'are Q.

ataxt for] Greg. at task for F. attaskt for Q corr. alapt Q uncorr.

341 prai'sd] F. praise Q. 342-3 Divided as in F. As prose in Q.

343 better, oft] F. better ought, Q. 345 the'uent] F. the euent Q.

SCENE V] *Scena Quinta.* F. Om. Q.

S.D. *Enter . . . Foole.*] Q2. *Enter Lear, Kent, Gentleman, and Foole.* F. *Enter Lear.* Q1.

4 afore] F. before Q.

8 were in's] F. where in his Q. wer't] were't Rowe. wert Q, F.

11 not] F. nere Q. 15 Crabbe's] F. crab is Q.

16 can tell what] F. con, what Q.

IV THE TRAGEDIE OF KING LEAR

*Lear.* What can'st tell Boy?

*Foole.* She will taste as like this, as a Crabbe do's to a Crab:  
thou canst tell why ones nose stands i'th'middle on's  
face?

20

*Lear.* No.

*Foole.* Why to keepe ones eyes of either side's nose, that what  
a man cannot smell out, he may spy into.

*Lear.* I did her wrong.

25 *Foole.* Can'st tell how an Oyster makes his shell?

*Lear.* No.

*Foole.* Nor I neither; but I can tell why a Snaile ha's a  
house.

*Lear.* Why?

30 *Foole.* Why to put's head in, not to giue it away to his daugh-  
ters, and leaue his hornes without a case.

*Lear.* I will forget my Nature, so kind a Father? Be my  
Horsses ready?

*Foole.* Thy Asses are gone about 'em; the reason why the  
35 seuen Starres are no mo then seuen, is a pretty reason.

*Lear.* Because they are not eight.

*Foole.* Yes indeed, thou would'st make a good Foole.

*Lear.* To tak't againe perforce; Monster Ingratitude!

*Foole.* If thou wert my Foole Nunckle, Il'd haue thee beaten  
40 for being old before thy time.

*Lear.* How's that?

*Foole.* Thou shouldst not haue bin old, till thou hadst bin  
wise.

17 What can'st] F. Why what canst thou Q. Boy] F. my boy Q.

18 She will] F. Sheel Q. this, as] Q. this as, F. do's] F. doth Q.

19 canst] F. canst not Q. stands] F. stande Q.

i'th'middle on's] F. in the middle of his Q.

22 ones eyes of] F. his eyes on Q.

23 he] F. a Q. 30 put's] F. put his Q.

30-1 daughters] F. daughter Q.

34 'em] F. them Q.

35 mo] F. more Q.

37 indeed] F. Om. Q.

42 till] F. before Q.

THE TRAGEDIE OF KING LEAR IV

*Lear.* O let me not be mad, not mad sweet Heauen:  
Keepe me in temper, I would not be mad. 45

*Enter Gentleman.*

How now are the Horses ready?

• *Gent.* Ready my Lord.

*Lear.* Come Boy.

*Foole.* She that's a Maid now, & laughs at my departure,  
Shall not be a Maid long, vnlesse things be cut shorter. 50

*Exeunt.*

44-5 Divided as by Pope. The whole speech as prose in Q, F.

44 not mad] F. Om. Q.

45 Keepe . . . mad.] keepe . . . mad. F. I would not be mad, keepe . . . mad, Q.

S.D. *Enter Gentleman.*] Theobald. Om. Q, F.

46 How now] F. Om. Q. 47 *Gent.*] F. *Servant.* Q.

48 After 48 Q has S.D. *Exit.* Om. F. 49 that's a] F. that is Q.

50 vnlesse] F. except Q.

S.D. *Exeunt.*] F. *Exit* Q.

## ACT II

### SCENE I

*Enter Edmund, and Curan, seuerally.*

*Edm.* Saue thee *Curan*.

*Cur.* And you Sir, I haue bin with your Father, and giuen him notice that the Duke of *Cornwall*, and *Regan* his Duchesse will be here with him this night.

5 *Edm.* How comes that?

*Cur.* Nay I know not, you haue heard of the newes abroad? I meane the whisper'd ones, for they are yet but eare-bussing arguments.

*Edm.* Not I: pray you what are they?

10 *Cur.* Haue you heard of no likely Warres toward, 'twixt the Dukes of *Cornwall*, and *Albany*?

*Edm.* Not a word.

*Cur.* You may do then in time, fare you well Sir. *Exit.*

15 *Edm.* The Duke be here to night? The better, best,  
This weaues it selfe perforce into my businesse,  
My Father hath set guard to take my Brother,  
And I haue one thing of a queazie question

ACT II] *Actus Secundus*. F. Om. Q.

SCENE I] *Scena Prima*. F. Om. Q.

S.D. *Enter . . . seuerally.*] *Enter Bastard, and Curan, seuerally*. F. *Enter Bast. and Curan meeting*. Q.

1 *Edm.*] *Bast.* Q, F. So in the speech-headings throughout the scene.

2-4 As prose in Q. Divided in F at bin|notice|Duchesse|night., with initial capital to each line.

2 you] Q. your F. 3 *Regan*] F. Om. Q.

4 this] F. to Q. 6 abroad?] abroad, Q, F.

7 they] F. there Q. 7-8 eare-bussing] Q. ear-kissing F (there is a trace of an 'e' between the 'r' and the hyphen).

9 Not I:] F. Not, I Q. 10-11 As prose in Q. Divided in F at toward,|*Albany*?, with initial capital to each line.

10 toward] F. towards Q. the] F. the two Q.

13 As one line in Q. As two lines in F, divided at time,|Sir., with initial capital to each line. do] F. Om. Q. *Exit.*] F. Om. Q.

14-27 The . . . your selfe.] Divided as in F. As prose in Q.

14 better,] Rowe. better Q, F.

Which I must act, Briefenesse, and Fortune worke.  
 Brother, a word, discend; Brother I say,

*Enter Edgar.*

My Father watches: O Sir, fly this place, 20  
 Intelligence is giuen where you are hid;  
 You haue now the good aduantage of the night,  
 Haue you not spoken 'gainst the Duke of *Cornewall*?  
 Hee's comming hither, now i'th'night, i'th'haste,  
 And *Regan* with him, haue you nothing said 25  
 Vpon his partie 'gainst the Duke of *Albany*?  
 Advise your selfe.

*Edg.* I am sure on't, not a word.

*Edm.* I heare my Father comming, pardon me:  
 In cunning, I must draw my Sword vpon you:  
 Draw, seeme to defend your selfe, now quit you well. 30  
 Yeeld, come before my Father, light hoa, here,  
 Fly Brother, Torches, Torches, so farewell.

*Exit Edgar.*

Some blood drawne on me, would beget opinion  
 Of my more fierce endeaour. I haue seene drunkards 35  
 Do more then this in sport; Father, Father,  
 Stop, stop, no helpe?

*Enter Gloster, and Seruants with Torches.*

*Glo.* Now *Edmund*, where's the villaine?

18 I must act,] F. must aske Q. worke] F. helpe Q.

19 S.D. *Enter Edgar.*] Placed as by Theobald. After 18 in F. In margin in Q  
 before 'it selfe' (15).

20 Sir,] F. Om. Q. 23 *Cornewall*] F. *Cornwall* ought Q.

24 i'th'night, i'th'] F. in the night, i't'h Q.

26 'gainst] F. against Q. 27 your selfe.] F. your - - - Q.

28-36 I . . . helpe?] Divided as in F, except for 30 which is set as two lines in F,  
 divided at selfe,] well.. As prose in Q.

29 cunning] F. crauing Q.

30 As one line first in Capell. See 28-36 above. Draw,] F. Om. Q.  
 now] Q. Now F.

31 hoa] F. here Q. 32 Brother, Torches] F. brother fie, torches Q.

S.D. *Exit Edgar.*] F. Om. Q. 34 endeaour] F. indeuour Q.

36 S.D. *Enter . . . Torches.*] F. *Enter Glost.* Q. where's] F. where is Q.

II I THE TRAGEDIE OF KING LEAR

*Edm.* Here stood he in the dark, his sharpe Sword out,  
Mumbling of wicked charmes; coniuring the Moone  
To stand auspicious Mistris.

*Glo.* But where is he?

*Edm.* Looke Sir, I bleed.

40 *Glo.* Where is the villaine, *Edmund*?

*Edm.* Fled this way Sir, when by no meanes he could —

*Glo.* Pursue him, ho: go after. [*Exeunt some Seruants.*] By no  
[meanes, what?

*Edm.* Perswade me to the murther of your Lordship,

But that I told him the reuenging Gods,  
45 'Gainst Paricides did all the thunder bend,  
Spoke with how manifold, and strong a Bond  
The Child was bound to'th'Father; Sir in fine,  
Seeing how lothly opposite I stood  
To his vnnaturall purpose, in fell motion  
50 With his prepared Sword, he charges home  
My vnprouided body, latch'd mine arme;  
And when he saw my best alarum'd spirits  
Bold in the quarrels right, rouz'd to th'encounter,  
Or whether gasted by the noyse I made,  
Full sodainely he fled.

55 *Glo.* Let him fly farre:  
Not in this Land shall he remaine vncaught;  
And found — dispatch. The Noble Duke my Master,

37-9 Here . . . Mistris.] Divided as in F. As prose in Q.

38 Mumbling] F. warbling Q.

39 stand] F. stand's Q. 41 could —] could --- Q. could. F.

42 ho:] F. Om. Q. *Exeunt some Seruants.*] Dyce. Om. Q, F.

43-55 Perswade . . . fled.] Divided as in F. As prose in Q.

43 murther] F. murder Q. 44 reuenging] F. reuengue Q.

45 the thunder] F. their thunders Q. 46 manifold] F. many fould Q.

47 to'th'] F. to the Q. fine] F. a fine Q. 49 in] F. with Q.

51 latch'd] F. lancht Q. 52 And] F. but Q.

53 quarrels right,] F. quarrels, rights, Q. th'] F. the Q.

55 Full] F. but Q. 55-62 Let . . . death.] Divided as in F. As prose in Q.

56-7 vncaught;|And found — dispatch. The] From Steevens. vncaught|And  
found; dispatch, the F. vncaught and found, dispatch, the Q.



My worthy Arch and Patron comes to night,  
By his authoritie I will proclaime it,  
That he which finds him shall deserue our thanks, 60  
Bringing the murderous Coward to the stake:  
He that conceales him death.

*Edm.* When I dissuaded him from his intent,  
And found him pight to doe it, with curst speech  
I threaten'd to discouer him; he replied,  
Thou vnpossessing Bastard, dost thou thinke,  
If I would stand against thee, would the reposal  
Of any trust, vertue, or worth in thee  
Make thy words faith'd? No, what I should denie,  
(As this I would, I, though thou didst produce  
My very Character) I'd turne it all  
To thy suggestion, plot, and damned practise:  
And thou must make a dullard of the world,  
If they not thought the profits of my death  
Were very pregnant and potentiall spurres  
To make thee seeke it.

*Glo.* O strange and fastned Villaine,  
Would he deny his Letter, said he? I neuer got him,

*Tucket within.*

Harke, the Dukes Trumpets, I know not why he comes;  
All Ports Ile barre, the villaine shall not scape,  
The Duke must grant me that: besides, his picture 80  
I will send farre and neere, that all the kingdome  
May haue due note of him; and of my land,

61 Coward] F. caytife Q.

63-76 When . . . it.] Divided as in F. As prose in Q.

67 would the reposall] F. could the reposeure Q.

69 I should] Q. should I F.      70 I, though] Q. though F.

72 practise] F. pretence Q. 75 spurres] Q. spirits F.

76-84 O strange . . . capable.] Divided as in F. As prose in Q.

76 O strange] F. Strong O.

77 Letter, said he? I never got him,] Letter, said he? F. letter, I never got him, Q.

S.D. *Tucket within.*] Placed as by Malone. Placed in F after "it." (76). Om. O.

78 why] Q. wher F. 82 due] F. Om. Q. him;] him, Q, F.

II I THE TRAGEDIE OF KING LEAR

(Loyall and naturall Boy) Ile worke the meanes  
To make thee capable.

*Enter Cornwall, Regan, and Attendants.*

85 *Corn.* How now my Noble friend, since I came hither  
(Which I can call but now,) I haue heard strange newes.

*Reg.* If it be true, all vengeance comes too short  
Which can pursue th'offender; how dost my Lord?

*Glo.* O Madam, my old heart is crack'd, it's crack'd.

90 *Reg.* What, did my Fathers Godsonne seeke your life?  
He whom my Father nam'd, your *Edgar*?

*Glo.* O Lady, Lady, shame would haue it hid.

*Reg.* Was he not companion with the riotous Knights  
That tended vpon my Father?

95 *Glo.* I know not Madam, 'tis too bad, too bad.

*Edm.* Yes Madam, he was of that consort.

*Reg.* No maruaile then, though he were ill affected,  
'Tis they haue put him on the old mans death,  
To haue th'expence and wast of his Reuenues:

100 I haue this present euening from my Sister  
Beene well inform'd of them, and with such cautions,  
That if they come to soiourne at my house,  
Ile not be there.

*Corn.* Nor I, assure thee *Regan*;

*Edmund*, I heare that you haue shewne your Father  
A Child-like Office.

84 S.D. *Enter . . . Attendants.*] F. *Enter the Duke of Cornwall.* Q.

85-6 Divided as in F. As prose in Q. 86 strange newes] Q. strangenesse F.

87-8 Divided as in F. As prose in Q. 88 th'] F. the Q.

89 O] F. Om. Q. crack'd, it's crack'd] F. crackt, is crackt Q.

90-1 Divided as in F. As prose in Q. 92 O] F. I Q.

93-4 Divided as in F. As prose in Q. 94 tended] F. tends Q.

96 of that consort] F. Om. Q.

99 th'expence and wast] F. these--and wast Q uncorr. the wast and spoyle  
Q corr. his] F, Q corr. this his Q uncorr.

103 Ile not be there.] Lined as in F. Appended to 102 in Q.

*Corn.] Cor. F. Duke. Q.* So in his speech-headings in the rest of the scene.

103-5 Nor . . . Office.] Divided as in F. As prose in Q.

104 heare] F. heard Q. shewne] F. shewen Q.

THE TRAGEDIE OF KING LEAR II I

*Edm.* It was my duty Sir. 105

*Glo.* He did bewray his practise, and receiu'd  
This hurt you see, striuing to apprehend him.

*Corn.* Is he pursued?

*Glo.* I my good Lord.

*Corn.* If he be taken, he shall neuer more  
Be fear'd of doing harme, make your owne purpose, 110  
How in my strength you please: for you *Edmund*,  
Whose vertue and obedience doth this instant  
So much commend it selfe, you shall be ours,  
Natures of such deepe trust, we shall much need:  
You we first seize on.

*Edm.* I shall serue you Sir 115  
Truely, how euer else.

*Glo.* For him I thanke your Grace.

*Corn.* You know not why we came to visit you?

*Reg.* Thus out of season, thredding darke ey'd night,  
Occasions Noble *Gloster* of some prize, 120  
Wherein we must haue vse of your aduise.  
Our Father he hath writ, so hath our Sister,  
Of differences, which I best thought it fit  
To answeere from our home: the seuerall Messengers  
From hence attend dispatch, our good old Friend,  
Lay comforts to your bosome, and bestow 125

105 It was] F. Twas Q.

106 bewray] F. betray Q.

109-15 If . . . on.] Divided as in F. As prose in Q.

114 Natures] natures Q. Nature's F.

115-16 I . . . else.] Divided as by Pope. As one line in Q, F.

115 Sir] F. Om. Q.

116 Truely] truely F. truly Q.

118 thredding] F. threatning Q.

119 prize] F. prise Q uncorr. poyse Q corr.

122 differences] F. differences Q corr. defences Q uncorr.

best] F, Q uncorr. lest Q corr. thought] Q. though F.

123 home: the seuerall] F. home, the seuerall Q corr. hand, the seuerall Q uncorr.

125-7 Lay . . . vse.] Divided as in F. As two lines in Q, divided at councill] vse..

II II THE TRAGEDIE OF KING LEAR

Your needfull counsaile to our businesses,  
Which craues the instant vse.

*Glo.* I serue you Madam,  
Your Graces are right welcome. *Exeunt. Flourish.*

SCENE II

*Enter Kent, and Steward seuerally.*

*Stew.* Good dawning to thee Friend, art of this house?

*Kent.* I.

*Stew.* Where may we set our horses?

*Kent.* I'th'myre.

5 *Stew.* Prythee, if thou lou'st me, tell me.

*Kent.* I loue thee not.

*Stew.* Why then I care not for thee.

*Kent.* If I had thee in *Lipsbury* Pinfold, I would make thee  
care for me.

10 *Stew.* Why do'st thou vse me thus? I know thee not.

*Kent.* Fellow I know thee.

*Stew.* What do'st thou know me for?

*Kent.* A Knaue, a Rascall, an eater of broken meates, a base,  
proud, shallow, beggerly, three-suited, hundred-pound,  
15 filthy woosted-stocking knaue, a Lilly-liuered, action-

126 businesses] F. busines Q.

127-8 I . . . welcome.] Divided as in F. As one line in Q.

128 S.D. *Exeunt. Flourish.*] F. (*Exeunt.* Q. placed after vse. (127).

SCENE II] *Scena Secunda.* F. Om. Q.

S.D. *Enter . . . seuerally.*] *Enter Kent, and Steward seuerally.* F. *Enter Kent, and Steward.* Q.

1 dawning] F. deuen Q uncorr. euen Q corr. this] F. the Q.

4 I'th'] F. It'h Q. 5 lou'st] F. loue Q.

14 three-suited, hundred-pound] three-suited, hundred pound F2. three-suited-hundred pound F1. three snyted hundred pound Q uncorr. three shewted hundred pound Q corr.

15 woosted-stocking knaue, a] woosted-stocking knaue, a F. wosted stocken knaue, a Q uncorr. worsted-stocken knaue, a Q corr.

15-16 action-taking,] F. action taking knaue, a Q.

taking, whoreson glasse-gazing super-seruiceable finicall  
 Rogue, one-Trunke-inheriting slaue, one that would'st be  
 a Baud in way of good seruice, and art nothing but the  
 composition of a Knaue, Begger, Coward, Pandar, and  
 the Sonne and Heire of a Mungrill Bitch, one whom I 20  
 will beate into clamorous whining, if thou deny'st the  
 least sillable of thy addition.

*Stew.* Why, what a monstrous Fellow art thou, thus to raile  
 on one, that is neither knowne of thee, nor knowes thee!

*Kent.* What a brazen-fac'd Varlet art thou, to deny thou knowest 25  
 me! Is it two dayes since I tript vp thy heeles, and beate  
 thee before the King? Draw you rogue, for though it be  
 night, yet the Moone shines, Ile make a sop oth' Moonshine  
 of you, you whoreson Cullyenly Barber-monger, draw.

*Stew.* Away, I haue nothing to do with thee. 30

*Kent.* Draw you Rascall, you come with Letters against the  
 King, and take Vanitie the puppets part, against the  
 Royaltie of her Father: draw you Rogue, or Ile so car-  
 bonado your shanks, draw you Rascall, come your waies.

*Stew.* Helpe, ho, murther, helpe. 35

*Kent.* Strike you slaue: stand rogue, stand you neat slaue,  
 strike.

*Stew.* Helpe hoa, murther, murther.

16 super-seruiceable finicall] F. superfincall Q.

17 one-Trunke-inheriting] one-Trunk-inheriting F3. one Trunke-inheriting  
 Ff. 1-2. one truncke inheriting Q.

20 one] F. Om. Q.

21 clamorous] Q corr. clamarous Q uncorr. clamours F.  
 deny'st] F. denie Q.

22 thy] F. the Q. 23 Why,] F. Om. Q.

24 that is] F. that's Q. thee!] thee? F. thee. Q.

25 brazen-fac'd] F. brazen fac't Q.

26 me!] me? F. mee, Q.

26-7 dayes . . . thee] F. dayes agoe since I beat thee, and tript vp thy heeles Q.

28 yet] F. Om. Q. oth'] F. of the Q.

29 of you, you] F. a'you, draw you Q.

31 come with] F. bring Q.

37 strike.] F, Q uncorr. strike? Q corr.

38 murther, murther] F. murther, helpe Q.

II II THE TRAGEDIE OF KING LEAR

*Enter Edmund, Cornewall, Regan, Gloster, Seruants.*

*Edm.* How now, what's the matter? Part.

40 *Kent.* With you goodman Boy, if you please, come, Ile flesh  
ye, come on yong Master.

*Glo.* Weapons? Armes? what's the matter here?

*Corn.* Keepe peace vpon your liues,  
He dies that strikes againe, what is the matter?

45 *Reg.* The Messengers from our Sister, and the King.

*Corn.* What is your difference, speake?

*Stew.* I am scarce in breath my Lord.

*Kent.* No Maruell, you haue so bestir'd your valour, you  
cowardly Rascall, nature disclaimes in thee: a Taylor  
50 made thee.

*Corn.* Thou art a strange fellow, a Taylor make a man?

*Kent.* A Taylor Sir; a Stone-cutter, or a Painter, could not  
haue made him so ill, though they had bin but two  
yeares oth'trade.

55 *Corn.* Speake yet, how grew your quarrell?

*Stew.* This ancient Ruffian Sir, whose life I haue spar'd at  
sute of his gray beard —

*Kent.* Thou whoreson Zed, thou vnnecessary letter: my Lord,  
if you will giue me leaue, I will tread this vnbound  
60 villaine into morter, and daube the wall of a lakes with  
him. Spare my gray beard, you wagtaile?

38 S.D. *Enter . . . Seruants.] Enter Bastard, Cornewall, Regan, Gloster, Seruants.*

F. *Enter Edmund with his rapier drawne, Gloster the Duke and Dutchesse. Q.*

39 Part.] F. Om. Q. 40 if] F. and Q. 41 ye] F. you Q.

43-4 Divided as by Capell. As prose in Q, F.

43 *Corn.] Cor. F. Duke. Q.* So in his speech-headings throughout the scene  
— *Cor. or Corn. F. Duke. Q.*

44 He] he F. hee Q. whatis] F. what's Q. 45 King.] Q. King? F.

46 What is] F. Whats Q.

52 A] F. I, a Q. Sir, F. sir; Q. 53 they] F. hee Q.

54 yeares] F. houres Q. oth'] F. at the Q.

55 *Corn.] Cor. F. Glost. Q.* 56 Ruffian] F. ruffen Q.

57 gray beard — ] Rowe. gray beard. F3. gray-beard. Q, Ff. 1-2.

59 you will] F. you'l Q. 60 wall] F. walles Q.

61 gray beard] Q. gray-beard F.

THE TRAGEDIE OF KING LEAR II II

*Corn.* Peace sirrah,

You beastly knaue, know you no reuerence?

*Kent.* Yes Sir, but anger hath a priuiledge.

*Corn.* Why art thou angrie?

65

*Kent.* That such a slaue as this should weare a Sword,  
Who weares no honesty: such smiling rogues as these,  
Like Rats oft bite the holy cords a twaine,  
Which are too'intrince t'vnloose: smooth euery passion  
That in the natures of their Lords rebell,  
Being oile to fire, snow to the colder moodes,  
Reneag, affirme, and turne their Halcion beakes  
With euery gall, and varry of their Masters,  
Knowing naught (like dogges) but following:  
A plague vpon your Epilepticke visage,  
Smoile you my speeches, as I were a Foole?  
Goose, if I had you vpon *Sarum* Plaine,  
I'd driue ye cackling home to *Camelot*.

70

75

*Corn.* What art thou mad old Fellow?

*Glo.* How fell you out, say that?

80

*Kent.* No contraries hold more antipathy,

Then I, and such a knaue.

*Corn.* Why do'st thou call him Knaue? What is his fault?

*Kent.* His countenance likes me not.

*Corn.* No more perchance do's mine, nor his, nor hers.

85

62 Peace sirrah,] F, so lined. Peace sir, Q, prefixed to 63.

63 know you] F. you haue Q. 64 hath] F. has Q.

67 Who] F. That Q. 68 the holy] F. those Q. a] F. in Q.

69 too'intrince] too intrince Capell. t'intrince, F. to intrench, Q.

t'vnloose] F. to inloose Q.

71 Being] F. Bring Q. fire] F. stir Q. the] F. their Q.

72 Reneag] Q. Reuenge F.

73 gall] F. gale Q. varry] F. varie Q.

74-6 Knowing . . . Foole?] Divided as in F. Divided in Q at your (with  
epileptick tucked up)]foole:.

74 naught] F. nought Q. dogges] F. dayes Q. 77 if] F. and Q.

78 driue ye] F. send you Q. *Camelot*] F. Camulet Q.

83 Why . . . fault?] One line in Q. Two lines in F, divided at Knaue?.

What is] F. what's Q. fault] F. offence Q.

85 nor his, nor] F. or his, or Q.

II II THE TRAGEDIE OF KING LEAR

*Kent.* Sir, 'tis my occupation to be plaine,  
I haue seene better faces in my time,  
Then stands on any shoulder that I see  
Before me, at this instant.

*Corn.* This is some Fellow,  
90 Who hauing beene prais'd for bluntnesse, doth affect  
A saucy roughnes, and constraines the garb  
Quite from his Nature. He cannot flatter he,  
An honest mind and plaine, he must speake truth,  
And they will take it, so, if not, hee's plaine.  
95 These kind of Knaues I know, which in this plainnesse  
Harbour more craft, and more corrupter ends,  
Then twenty silly ducking obseruants,  
That stretch their duties nicely.

*Kent.* Sir, in good faith, in sincere verity,  
100 Vnder th'allowance of your great aspect,  
Whose influence like the wreath of radiant fire  
On flickring *Phoebus* front —

*Corn.* What mean'st by this?

*Kent.* To go out of my dialect, which you discommend so  
much; I know Sir, I am no flatterer, he that beguile you  
105 in a plaine accent, was a plaine Knaue, which for my part  
I will not be, though I should win your displeasure to  
entreat me too't.

*Corn.* What was th'offence you gaue him?

88 Then] F. That Q.

89-98 This . . . nicely.] Divided as in F. Divided in Q at prayd|ruffines,  
nature,|plaine,|so,|know|craft,| ducking|nisely..

89 some] F. a Q. 91 roughnes] F. ruffines Q.

93 An . . . plaine] F. he must be plaine Q.

94 take it,] Rowe. take it F. tak't Q.

97 silly ducking] Q. silly-ducking F.

99 faith] F. sooth Q. in sincere] F. or in sincere Q.

100 th'] F. the Q. great] F. graund Q.

102 On] F. In Q. flickring] flitkering Q. flicking F. flickering Pope.  
front —] Rowe. front. Q, F. mean'st by] F. mean'st thou by Q.

103 dialect] F. dialogue Q. 107 entreat] F. intreat Q.

108 What was th'] F. What's the Q.



*Stew.* I neuer gaue him any:

It pleas'd the King his Master very late 110

To strike at me vpon his misconstruction,

When he compact, and flattering his displeasure

Tript me behind: being downe, insulted, rail'd,

And put vpon him such a deale of Man,

That worthied him, got praises of the King, 115

For him attempting, who was selfe-subdued,

And in the fleshment of this dread exploit,

Drew on me here againe.

*Kent.* None of these Rogues, and Cowards

But *Aiax* is there Foole.

*Corn.* Fetch forth the Stocks! 120

You stubborne ancient Knaue, you reuerent Bragart,

Wee'l teach you.

*Kent.* Sir, I am too old to learne:

Call not your Stocks for me, I serue the King,

On whose imployment I was sent to you,

You shall doe small respect, show too bold malice 125

Against the Grace, and Person of my Master,

Stocking his Messenger.

*Corn.* Fetch forth the Stocks; as I haue life and Honour,

There shall he sit till Noone.

109-111 I . . . misconstruction,] Divided as in F. Divided in Q at maister|misconstruction,.

112 compact] F. coniunct Q. 114-15 Man,|That] F. man, that,|That Q.

117 fleshment] F. flechuent Q. dread] Q. dead F.

119-20 None . . . Foole.] Divided as in F. One line in Q.

120 *Aiax*] F. *A'iax* Q. Fetch] F. Bring Q.

Stocks!] Stocks? F. stockes ho? Q.

121 ancient] F. ausrent Q uncorr. miscreant Q corr.

122-4 Sir . . . you,] Divided as in F. Divided in Q at me,|you,.

122 Sir,] F. Om. Q.

123 King,] Q. King. F.

124 imployment] F. imployments Q.

125 shall] F. should Q. respect] Q. respects F.

127 Stocking] F. Stobing Q uncorr. Stopping Q corr.

128-9 Fetch . . . Noone.] Divided as in Q. Divided in F at Stocks;|Noone..

128 as] Q. As F. 129 There] Q. there F. sit] F, Q corr. set Q uncorr.

# II II THE TRAGEDIE OF KING LEAR

130 *Reg.* Till noone? till night my Lord, and all night too.

*Kent.* Why Madam, if I were your Fathers dog,  
You should not vse me so.

*Reg.* Sir, being his Knaue, I will.

*Corn.* This is a Fellow of the selfe same colour,  
Our Sister speakes of. Come, bring away the Stocks.  
*Stocks brought out.*

135 *Glo.* Let me beseech your Grace, not to do so,  
His fault is much, and the good King his maister  
Will check him for't, your purpost low correction  
Is such, as basest and contemnedst wretches  
For pilfrings and most common trespasses  
140 Are punisht with, the King must take it ill  
That he so slightly valued in his Messenger,  
Should haue him thus restrained.

*Corn.* Ile answere that.

*Reg.* My Sister may recieue it much more worse,  
To haue her Gentleman abus'd, assaulted,  
145 For following her affaires, put in his legges,

131-2 Why . . . so.] Divided as in F. As prose in Q.

132 should] F. could Q. 133 colour] F. nature Q.

134 speakes] F. speake Q.

*Stocks brought out.*] F, placed after 132. Placed after 134 first by Dyce.  
Om. Q.

136-40 His . . . with,] From Q. Om. F.

137 correction] Q corr. correction, Q uncorr.

138-40 Is . . . ill,] Divided as by Pope. Divided in Q at pilfrings|with, ('The King . . . ill,' as first part of line 'The King . . . valued').

138 basest] Q corr. belest Q uncorr.

contemnedst] contemned'st Capell. contaned Q uncorr. temnest Q corr.

139 For] for Q. and] And Q.

140 Are] are Q.

the King] The King Q. The King his Master, needs F ('The King . . . ill' a full pentameter in F).

141-2 That . . . restrained.] Divided as in F. Divided in Q at valued ('that . . . valued' as second part of line 'The King . . . valued')|restrained..

141 That] F. that Q. he] F. hee's Q. in] F. In Q.

142 Should] F. should Q.

144 Gentleman] F. Gentlemen Q. assaulted,] assaulted. F. assalted Q.

145 For . . . legges,] Q. Om. F.

THE TRAGEDIE OF KING LEAR II II

Come my Lord, away. *Exeunt all but Gloucester and Kent.*

*Glo.* I am sorry for thee friend, 'tis the Dukes pleasure,  
Whose disposition all the world well knowes  
Will not be rub'd nor stopt, Ile entreat for thee.

*Kent.* Pray do not Sir, I haue watch'd and trauail'd hard, 150  
Some time I shall sleepe out, the rest Ile whistle:  
A good mans fortune may grow out at heeles:  
Giue you good morrow.

*Glo.* The Duke's too blame in this,  
'Twill be ill taken. *Exit.*

*Kent.* Good King, that must approue the common saw, 155  
Thou out of Heauens benediction com'st  
To the warme Sun.

Approach thou Beacon to this vnder Globe,  
That by thy comfortable Beames I may  
Peruse this Letter. Nothing almost sees miracles 160  
But miserie. I know 'tis from *Cordelia*,  
Who hath most fortunately beene inform'd  
Of my obscured course, and shall finde time  
From this enormous State, seeking to giue  
Losses their remedies. All weary and o're-watch'd, 165  
Take vantage heaue eyes, not to behold

146 Come . . . away.] Continued to Regan in Q. Assigned to Cornwall in F.  
my] F. my good Q.

S.D. *Exeunt* . . . *Kent.*] Dyce. *Exit.* F. Om. Q.

147 Dukes] Q. Duke F. 149 entreat] F. intreat Q.

150 Pray] F. Pray you Q. watch'd] F. watcht Q.

151 Some time] F. Sometime Q. out] F. ont Q.

153-4 The . . . taken.] Divided as in F. As one line in Q.

153 blame in] Q. blamein F.

154 taken] F. tooke Q. *Exit.*] F. Om. Q.

155 saw] F, Q corr. say Q uncorr.

156 com'st] F. comest Q.

160 miracles] F. my rackles Q uncorr. my wracke Q corr.

162 most] F, Q corr. not Q uncorr. beene] F, Q uncorr. bin Q corr.

163 course, and] Q. course. And F.

164 enormous] F. enormious Q.

165 their] F, Q corr. and Q uncorr. o're-watch'd] F. ouerwatch Q.

166 Take] F, Q corr. Late Q uncorr.

II III THE TRAGEDIE OF KING LEAR

This shamefull lodging.  
 Fortune goodnight, smile once more, turne thy wheele.  
*Sleepes.*

SCENE III

*Enter Edgar.*

*Edg.* I heard my selfe proclaim'd,  
 And by the happy hollow of a Tree,  
 Escap'd the hunt. No Port is free, no place  
 That guard, and most vnusuall vigilance  
 5 Do's not attend my taking. Whiles I may scape  
 I will preserue my selfe: and am bethought  
 To take the basest, and most poorest shape  
 That euer penury in contempt of man,  
 Brought neere to beast; my face Ile grime with filth,  
 10 Blanket my loines, elfe all my haire in knots,  
 And with presented nakednesse out-face  
 The Windes, and persecutions of the skie;  
 The Country giues me prooffe, and president  
 Of Bedlam beggers, who with roaring voices,  
 15 Strike in their num'd and mortified bare Armes,  
 Pins, Wodden prickes, Nayles, Sprigs of Rosemarie:  
 And with this horrible obiect, from low Farmes,

167-8 This . . . wheele.] Divided as by Pope. Divided in Q, F, at goodnight,  
 wheele..

167 shamefull] Q. shamefull F.

168 smile] Smile Q, F. *Sleepes.*] *sleepes.* Q. Om. F.

SCENE III] Steevens. Om. Q, F.

1 heard] F. heare Q. 3 Escap'd] F. Escapt Q.

4 vnusuall] Q. vnusall F. 5 Do's] F. Dost Q. Whiles] F. while Q.

10 elfe] F. else Q. haire in] F. haire with Q.

12 Windes] F. wind Q. persecutions] F. persecution Q.

15 num'd and mortified bare Armes] num'd and mortified Armes F. numb'd  
 mortified bare armes Q uncorr. numb'd and mortified bare armes Q corr.

16 Pins] F, Q corr. Pies Q uncorr. Wodden prickes] Wodden-prickes F.  
 wodden prickes Q.

17 from] F, Q corr. frame Q uncorr. Farmes] F. seruice Q.

THE TRAGEDIE OF KING LEAR II IV

Poore pelting Villages, Sheep-Coates, and Milles,  
 Sometimes with Lunaticke bans, sometime with Praiers  
 Inforce their charitie: poore *Turlygod* poore *Tom*, 20  
 That's something yet: *Edgar* I nothing am. *Exit.*

SCENE IV

*Enter Lear, Foole, and Gentleman.*

*Lear.* 'Tis strange that they should so depart from home,  
 And not send backe my Messenger.

*Gent.* As I learn'd,  
 The night before, there was no purpose in them  
 Of this remoue.

*Kent.* Haile to thee Noble Master.

*Lear.* Ha? Mak'st thou this shame thy pastime?

*Kent.* No my Lord. 5

*Foole.* Hah, ha, he weares Cruell Garters: Horses are tide by  
 the heads, Dogges and Beares by'th'necke, Monxies  
 by'th'loynes, and Men by'th'legs: when a mans ouerlustie  
 at legs, then he weares wodden nether-stocks.

18 Sheep-Coates] Sheeps-Coates F. sheep-coates Q.

19 Sometimes] F. Sometime Q.

20 Inforce] F. Enforce Q. *Turlygod*] F, Q corr. *Tuelygod* Q uncorr.

SCENE IV] Steevens. Om. Q, F.

S.D. *Enter . . . Gentleman.*] F. *Enter King.* Q.

1 home] F. hence Q.

2 Messenger] Messengers F. messenger Q. *Gent.*] F. *Knight.* Q.

2-4 As . . . remoue.] Divided as in F. Divided in Q at was|remoue..

3 in them] F. Om. Q. 4 this] F. his Q.

5 Ha?] F. How, Q. thy] Q. ahy F.

*Kent.* No my Lord.] F. Om. Q.

6-9 As prose in F. Divided in Q at garters,|beares|men|at legs,|neather-  
 stockes. with an initial capital to each line.

6 he] F. looke he Q. Garters:] Garters F. garters, Q.

7 heads] F. heeles Q. by'th'] F. Byt'h Q.

8 by'th'loynes] F. bit'h loynes Q. by'th'legs] F. Byt'h legges Q.

mans] Q. man F. ouerlustie] F. ouer lusty Q.

9 wodden] F. wooden Q.

II IV THE TRAGEDIE OF KING LEAR

10 *Lear.* What's he, that hath so much thy place mistooke  
To set thee heere?

*Kent.* It is both he and she,  
Your Son, and Daughter.

*Lear.* No.

*Kent.* Yes.

15 *Lear.* No I say.

*Kent.* I say yea.

*Lear.* No no, they would not.

*Kent.* Yes they haue.

*Lear.* By *Iupiter* I sweare no.

*Kent.* By *Iuno*, I sweare I.

20 *Lear.* They durst not do't:  
They could not, would not do't: 'tis worse then murther,  
To do vpon respect such violent outrage:  
Resolue me with all modest haste, which way  
Thou might'st deserue, or they impose this vsage,  
Comming from vs.

25 *Kent.* My Lord, when at their home  
I did commend your Highnesse Letters to them,  
Ere I was risen from the place, that shewed  
My dutie kneeling, came there a reeking Poste,  
Stew'd in his haste, halfe breathlesse, panting forth  
30 From *Gonerill* his Mistris, salutations;  
Deliuer'd Letters spight of intermission,  
Which presently they read; on whose contents  
They summon'd vp their meiney, straight tooke Horse,

10-11 What's . . . heere?] Divided as by Rowe. Divided in F at he, [mistooke]  
heere?. As prose in Q. 10 that] Q. That F.

11-12 It . . . Daughter.] Divided as in F. One line in Q.

17-18 *Lear.* No . . . haue.] Q. Om. F.

20 *Kent.* By . . . sweare I.] From F. Om. Q, in which *Lear.* By *Iupiter* (19)  
. . . do't, (20) forms one line.

*Iuno*] *Iuno* F.

21 could not, would] F. would not, could Q. murther] F. murder Q.

24 might'st] F. may'st Q. impose] F. purpose Q.

29 panting] Q. painting F. 32 whose] Q. those F.

33 meiney] F. men Q.

Commanded me to follow, and attend  
 The leisure of their answer, gaue me cold lookes, 35  
 And meeting heere the other Messenger,  
 Whose welcome I perceiu'd had poison'd mine,  
 Being the very fellow which of late  
 Displaid so sawcily against your Highnesse,  
 Hauing more man then wit about me, drew; 40  
 He rais'd the house, with loud and coward cries,  
 Your Sonne and Daughter found this trespasse worth  
 The shame which heere it suffers.

*Foole.* Winters not gon yet, if the wild Geese fly that way,  
 Fathers that weare rags, 45  
 Do make their Children blind,  
 But Fathers that beare bags,  
 Shall see their children kind.  
 Fortune that arrant whore,  
 Nere turns the key toth'poore. 50  
 But for all this thou shalt haue as many Dolours for thy  
 Daughters, as thou canst tell in a yeare.

*Lear.* Oh how this Mother swels vp toward my heart!  
*Histerica passio*, downe thou climing sorrow,  
 Thy Elements below, where is this Daughter? 55

*Kent.* With the Earle Sir, here within.

*Lear.* Follow me not, stay here. *Exit.*

*Gent.* Made you no more offence, but what you speake of?

*Kent.* None:

34-5 Divided as in F. Divided in Q at leasure|lookes.

38 which] F. that Q. 43 The] F. This Q.

44-52 From F. Om. Q. 44 wild] F2. wil'd F1.

45-50 Divided as by Pope. Divided in F at blind,|kind.|poore..

46 Do] do F. 48 Shall] shall F. 50 Nere] nere F.

54 *Histerica*] *Historica* Q, Ff. 1-2. *Hystorica* F3. *Hysterica* F4.

55 below,] Q. below F. 56 With] Q. Wirh F. here] F. Om. Q.

57 here,] F. there? Q. *Exit.*] F. Om. Q.

58 As one line in Q. As two lines in F, divided at offence,|of?.

*Gent.*] *Gen. F. Knight. Q.*

but] But F. then Q.

59 None:] F. No, Q, prefixed to 60.

II IV THE TRAGEDIE OF KING LEAR

60 How chance the King comes with so small a number?

*Foole.* And thou hadst beene set i'th'Stockes for that question,  
thoud'st well deseru'd it.

*Kent.* Why *Foole*?

65 *Foole.* Wee'll set thee to schoole to an Ant, to teach thee ther's  
no labouring i'th'winter. All that follow their noses,  
are led by their eyes, but blinde men, and there's not a  
nose among twenty, but can smell him that's stinking;  
let go thy hold, when a great wheele runs downe a hill,  
least it breake thy necke with following. But the great  
70 one that goes vpward, let him draw thee after: when a  
wiseman giues thee better counsell giue me mine againe,  
I would haue none but knaues follow it, since a *Foole*  
giues it.

75 That Sir, which serues and seekes for gaine,  
And followes but for forme;  
Will packe, when it begins to raine,  
And leaue thee in the storme,  
But I will tarry, the *Foole* will stay,  
And let the wiseman fie:

80 The knaue turnes *Foole* that runnes away,  
The *Foole* no knaue perdie.

*Kent.* Where learn'd you this *Foole*?

*Foole.* Not i'th'Stocks *Foole*.

*Enter Lear, and Gloster.*

*Lear.* Deny to speake with me? They are sicke, they are  
[weary,

60 the] Q. the the F. number] F. traine Q. 61 i'th'] F. in the Q.  
62 thoud'st] F. thou ha'dst Q. 65 i'th'] F. in the Q.  
67 twenty,] F. a 100. Q. 69 following.] F. following it, Q.  
70 vpward] F. vp the hill Q. 71 wiseman] F. wise man Q.  
72 haue] Q. haue F. 74 which] F. that Q. and seekes] F. Om. Q.  
76 begins] F. begin Q. 79 wiseman] F. wise man Q.  
82 learn'd] F. learnt Q. 83 i'th'] F. in the Q. *Foole*] F. Om. Q.  
S.D. *Enter . . . Gloster.* *Enter Lear, and Gloster:* F, placed after 81. *Enter Lear*  
*and Gloster.* Q, placed here.

84 As one line in Q. As two lines in F, divided at me?|weary. They are  
sicke, they are] F. th'are sicke, th'are Q.



THE TRAGEDIE OF KING LEAR II IV

They haue trauail'd all the night? meere fetches, 85  
The images of reuolt and flying off.  
Fetch me a better answer.

*Glo.* My deere Lord,  
You know the fiery quality of the Duke,  
How vnremoueable and fixt he is  
In his owne course.

*Lear.* Vengeance, Plague, Death, Confusion: 90  
Fiery? What quality? Why *Gloster*, *Gloster*,  
I'd speake with the Duke of *Cornewall*, and his wife.

*Glo.* Well my good Lord, I haue inform'd them so.

*Lear.* Inform'd them? Do'st thou vnderstand me man?

*Glo.* I my good Lord. 95

*Lear.* The King would speake with *Cornwall*, the deere Father  
Would with his Daughter speake, commands, tends,  
[seruice,

Are they inform'd of this? My breath and blood:

Fiery? The fiery Duke, tell the hot Duke that —

No, but not yet, may be he is not well, 100

Infirmity doth still neglect all office,

85 haue trauail'd all the] F. trauailed hard to Q. fetches] F. Iustice Q.

86 The] F. I the Q.

87-90 My . . . course.] Divided as in F. As prose in Q.

90-2 Vengeance . . . wife.] Divided as in F. As prose in Q.

90 Plague, Death,] F. death, plague, Q.

91 Fiery? What quality?] F. what fierie quality, Q.

93-4 From F. Om. Q. 94 man?] man. F.

96 As one line in Q. As two lines in F, divided at *Cornwall*,] Father.

speake] F, Q uncorr. speak Q corr.

*Cornwall*, the deere Father] *Cornwall*,] The deere Father F.

*Cornewal*, the deare fate, Q uncorr. *Cornewal*, the deare father Q corr.

97 his] F, Q corr. the Q uncorr.

commands, tends, seruice,] F. come and tends seruise, Q uncorr.

commands her seruice, Q corr.

98 From F. Om. Q.

99 Fiery? The fiery Duke,] F. The fierie Duke, Q uncorr. Fierie Duke,  
Q corr.

that —] F (long dash). that *Lear*, Q.

100 No,] F. Mo Q uncorr. No Q corr.

101-4 Divided as in F. Divided in Q at health|oprest|forbeare.,

# II IV THE TRAGEDIE OF KING LEAR

- Where to our health is bound, we are not our selues,  
 When Nature being opprest, commands the mind  
 To suffer with the body; Ile forbear,  
 105 And am fallen out with my more headier will,  
 To take the indispos'd and sickly fit,  
 For the sound man. Death on my state: wherefore  
 Should he sit heere? This act perswades me,  
 That this remotion of the Duke and her  
 110 Is practise only. Giue me my Seruant forth;  
 Goe tell the Duke, and's wife, Il'd speake with them:  
 Now, presently: bid them come forth and heare me,  
 Or at their Chamber doore Ile beate the Drum,  
 Till it crie sleepe to death.
- 115 *Glo.* I would haue all well betwixt you. *Exit.*  
*Lear.* Oh me my heart! My rising heart! But downe.  
*Foole.* Cry to it Nunckle, as the Cockney did to the Eeles,  
 when she put 'em i'th'Paste aliue, she knapt 'em o'th'cox-  
 combs with a sticke, and cryed downe wantons, downe;  
 120 'twas her Brother, that in pure kindnesse to his Horse  
 buttered his Hay.

*Enter Cornewall, Regan, Gloster, Seruants.*

*Lear.* Good morrow to you both.

*Corn.*

Haile to your Grace.

*Kent here set at liberty.*

*Reg.* I am glad to see your Highnesse.

103 commands] F. Cōmand Q.

106-9 Divided as in F. Divided in Q at man, [here?] Duke (with '& her' tucked down).

111 Goe] F. Om. Q. Il'd] F. Ile Q.

115 *Exit.*] F. Om. Q.

116 Oh . . . downe.] F. O my heart, my heart. Q.

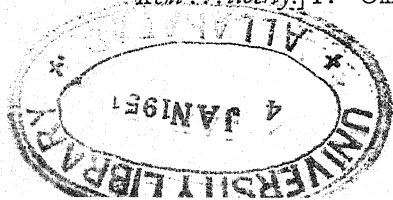
117 Cockney] F. Coknay Q uncorr. Cokney Q corr.

118 'em i'th'] F. vm it'h Q. Paste] F. past Q uncorr. pāst Q corr.  
 knapt 'em o'th'] F. rapt vm ath Q.

121 S.D. *Enter . . . Seruants.*] F. *Enter Duke and Regan.* Q.

122 *Corn.*] F. *Duke.* Q. So in his speech-headings throughout the scene—  
*Corn.* or *Cor.* in F, *Duke.* in Q.

*Kent . . . liberty.*] F. Om. Q.



*Lear.* *Regan*, I thinke you are. I know what reason  
I haue to thinke so, if thou should'st not be glad, 125  
I would diuorce me from thy Mothers Tombe,  
Sepulchring an Adultresse. O are you free?

Some other time for that. Beloued *Regan*,  
Thy Sisters naught: oh *Regan*, she hath tied  
Sharpe-tooth'd vnkindnesse, like a vulture heere, 130  
I can scarce speake to thee, thou'lt not beleue  
With how deprauid a quality — Oh *Regan*.

*Reg.* I pray you Sir, take patience, I haue hope  
You lesse know how to value her desert,  
Then she to scant her dutie.

*Lear.* Say? How is that? 135

*Reg.* I cannot thinke my Sister in the least  
Would faile her Obligation. If Sir perchance  
She haue restrained the Riots of your Followres,  
'Tis on such ground, and to such wholesome end, 140  
As cleeres her from all blame.

*Lear.* My curses on her.

*Reg.* O Sir, you are old,  
Nature in you stands on the very Verge  
Of her confine: you should be rul'd, and led  
By some discretion, that discernes your state  
Better then you your selfe: therefore I pray you, 145

124 you] Q. your F.

126 diuorce] F. deuose Q uncorr. diuorse Q corr.

Mothers] Mother F. mothers Q.

Tombe,] F. fruit, Q uncorr. tombe Q corr.

127 O] F. yea Q. 129 Sisters] F. sister is Q.

130 heere] F. heare Q. 131 thou'lt] F. thout Q.

132 With] F. Of Q. deprauid] F. deptoued Q uncorr. depriued Q corr.  
quality — ] Rowe. qualitie. F. qualitie, Q.

133 you] F. Om. Q.

135 scant] F. slacke Q.

135-40 Say? . . . blame.] From F. Om. Q.

142-6 Divided as in F. Divided in Q at con- (with 'fine,' tucked up) | discretion, |  
selfe, | returne,.

142 in] F. on Q. 143 her] Q. his F.

145 pray you,] F. pray Q.

# II IV THE TRAGEDIE OF KING LEAR

That to our Sister, you do make returne,  
Say you haue wrong'd her.

*Lear.* Aske her forgiuenesse?

Do you but marke how this becomes the house?  
Deere daughter, I confesse that I am old;  
150 Age is vnneccessary: on my knees I begge,  
That you'l vouchsafe me Rayment, Bed, and Food.

*Reg.* Good Sir, no more: these are vnsightly trickes:  
Returne you to my Sister.

*Lear.* Neuer *Regan*:

She hath abated me of halfe my Traine;  
155 Look'd blacke vpon me, strooke me with her Tongue  
Most Serpent-like, vpon the very Heart.  
All the stor'd Vengeances of Heauen, fall  
On her ingratefull top: strike her yong bones  
You taking Ayres, with Lamenesse.

*Corn.* Fye sir, fie.

160 *Lear.* You nimble Lightnings, dart your blinding flames  
Into her scornfull eyes: Infect her Beauty,  
You Fen-suck'd Foggess, drawne by the powrfull Sunne,  
To fall, and blister her pride.

*Reg.* O the blest Gods! So will you wish on me,  
165 When the rash moode is on.

*Lear.* No *Regan*, thou shalt neuer haue my curse:  
Thy tender-hefted Nature shall not giue

147 her.] F. her Sir? Q. 148 but] F. Om. Q.

153 Neuer] F. No Q. 155 Look'd] F. Lookt Q.

157-9 All . . . Lamenesse.] Divided as in F. Divided in Q at ingratful (with  
'top,' tucked up)|lamenes..

159 Fye sir, fie] F. Fie fie sir Q.

160 *Lear.*] *Le.* F. Line inset in Q, but without speech-heading.

162 Fen-suck'd] F. Fen suckt Q.

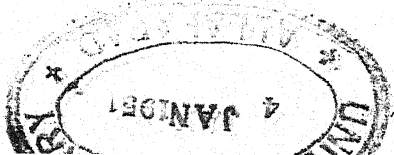
163 blister] F. blast Q. her pride] Q. Om. F.

164-5 Divided as in Q. Divided in F at Gods!|on..

165 When] Q. when F. moode is on.] F. mood - - - Q.

167-70 Divided as in F. Divided in Q at or'e|not (with 'burne' tucked up)|my  
(with 'traine,' tucked down).

167 Thy tender-hefted] F. The tēder hested Q.



THE TRAGEDIE OF KING LEAR II IV

Thee o're to harshnesse: Her eyes are fierce, but thine  
Do comfort, and not burne. 'Tis not in thee  
To grudge my pleasures, to cut off my Trainee, 170  
To bandy hasty words, to scant my sizes,  
And in conclusion, to oppose the bolt  
Against my comming in. Thou better know'st  
The Offices of Nature, bond of Childhood,  
Effects of Curtesie, dues of Gratitude: 175  
Thy halfe o'th'Kingdome hast thou not forgot,  
Wherein I thee endow'd.

*Reg.* Good Sir, to'th'purpose.

*Lear.* Who put my man i'th'Stockes? *Tucket within.*

*Corn.* What Trumpet's that?

*Reg.* I know't, my Sisters: this approues her Letter,  
That she would soone be heere. [*Enter Steward.*] Is your  
[Lady come? 180

*Lear.* This is a Slaue, whose easie borrowed pride  
Dwels in the fickle grace of her he followes.  
Out Varlet, from my sight.

*Corn.* What meanes your Grace?

*Lear.* Who stockt my Seruant? *Regan,* I haue good hope  
Thou did'st not know on't. [*Enter Gonerill.*] Who comes  
[here? O Heauens! 185

168 Thee] F. the Q.

173 know'st] F. knowest Q.

176 o'th'] F. of the Q.

177 endow'd] F. indow'd Q.

178 *Tucket within.*] F, placed after 177. Placed in 178 first by Collier. Om. Q.

179 Letter] F. letters Q.

180 *Enter Steward.*] Q, F. Placed after that? (178) in Q, after i'th'Stockes?  
(178) in F. Placed here by Dyce (*Enter Oswald.*).

182 fickle] Q. fickly F. her he] F. her a Q uncorr. her, a Q corr.

183 Varlet] F. varlot Q uncorr. varlet Q corr.

184 *Lear.*] F. *Gon.* Q. stockt] F. struck Q.

185 Lined as by Pope. As two lines in F, divided at on't.. As two lines in Q,  
divided at ant., the second with the speech-heading *Lear.*

on't] F. ant Q.

*Enter Gonerill.*] F. *Enter Gon.* Q. Placed after 183 in Q, F. Placed in  
185 first by Johnson.

## II IV THE TRAGEDIE OF KING LEAR

If you do loue old men; if your sweet sway  
 Allow Obedience; if you your selues are old,  
 Make it your cause: Send downe, and take my part.  
 Art not asham'd to looke vpon this Beard?

190 O *Regan*, will you take her by the hand?

*Gon.* Why not by'th'hand Sir? How haue I offended?  
 All's not offence that indiscretion findes,  
 And dotage termes so.

*Lear.* O sides, you are too tough!  
 Will you yet hold? How came my man i'th'Stockes?

195 *Corn.* I set him there, Sir: but his owne Disorders  
 Deseru'd much lesse aduancement.

*Lear.* You? Did you?

*Reg.* I pray you Father being weake, seeme so.

If till the expiration of your Moneth  
 You will returne and sojourne with my Sister,  
 200 Dismissing halfe your traine, come then to me,  
 I am now from home, and out of that prouision  
 Which shall be needfull for your entertainment.

*Lear.* Returne to her? and fifty men dismiss'd?

No, rather I abiure all roofes, and chuse  
 205 To wage against the enmity oth'ayre,  
 To be a Comrade with the Wolfe, and Owle,  
 Necessities sharpe pinch. Returne with her?  
 Why the hot-bloodied *France*, that dowerlesse tooke  
 Our yongest borne, I could as well be brought  
 210 To knee his Throne, and Squire-like pension beg,  
 To keepe base life a foote; returne with her?

186-8 Divided as in F. Divided in Q at allow|cause,|part.

186 your] F. you Q.

187 Allow] F. allow Q uncorr. allow Q corr. you] F. Om. Q.

190 will you] F. wilt thou Q. 191 by'th'] F. by the Q.

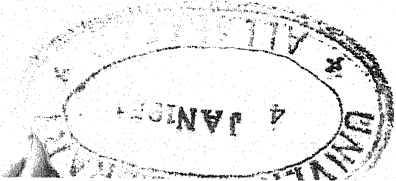
194 As one line in Q. As two lines in F, divided at hold? i'th'] F. it'h Q.

203 dismiss'd] F. dismiss Q. 205 oth'] F. of the Q.

208-9 Divided as in F. Divided in Q at dowerles|brought.

208 hot-bloodied] F. hot blood in Q. 210 beg] F. bag Q.

211 a foote] F. afoot Q.



THE TRAGEDIE OF KING LEAR II IV

Perswade me rather to be slaue and sumpter  
To this detested groome.

*Gon.* At your choice Sir.

*Lear.* I prythee Daughter do not make me mad,

I will not trouble thee my Child: farewell: 215

Wee'l no more meete, no more see one another.

But yet thou art my flesh, my blood, my Daughter,

Or rather a disease that's in my flesh,

Which I must needs call mine. Thou art a Byle,

A plague sore, or imbossed Carbuncle 220

In my corrupted blood. But Ile not chide thee,

Let shame come when it will, I do not call it,

I do not bid the Thunder-bearer shoote,

Nor tell tales of thee to high-iudging *Ioue*, 225

Mend when thou can'st, be better at thy leisure,

I can be patient, I can stay with *Regan*,

I and my hundred Knights.

*Reg.* Not altogether so,

I look'd not for you yet, nor am prouided

For your fit welcome, giue eare Sir to my Sister,

For those that mingle reason with your passion, 230

Must be content to thinke you old, and so —

But she knowes what she doe's.

*Lear.* Is this well spoken?

*Reg.* I dare auouch it Sir, what, fifty Followers?

Is it not well? What should you need of more?

Yea, or so many? Sith that both charge and danger, 235

Speake 'gainst so great a number? How in one house

214 I] F. Now I Q. 218 that's in] F. that lies within Q.

220-1 Divided as in F. Divided in Q at my|thee. 220 or] F. an Q.

222 will, I] Q uncorr. will, I F, Q corr. call it] F, Q corr. callit Q uncorr.

227-30 Not . . . passion,] Divided as in F. Divided in Q at yet,|welcome,| those|passion,.

227 so] F. so sir Q. 228 look'd] F. looke Q.

231 you] F. you are Q. so —] Rowe. so, Q, F.

232 spoken] F. spoken now Q.

233 what,] what Q, F. What, Rowe.

236 Speake] F. Speakes Q. one] F. a Q.

II IV THE TRAGEDIE OF KING LEAR

Should many people, vnder two commands  
Hold amity? 'Tis hard, almost impossible.

240 *Gon.* Why might not you my Lord, receiue attendance  
From those that she calls Seruants, or from mine?

*Reg.* Why not my Lord? If then they chanc'd to slacke ye,  
We could comptroll them; if you will come to me,  
(For now I spie a danger) I entreate you  
To bring but fife and twentie, to no more  
245 Will I giue place or notice.

*Lear.* I gaue you all.

*Reg.* And in good time you gaue it.

*Lear.* Made you my Guardians, my Depositaries,  
But kept a reseruatiō to be followed  
With such a number! What, must I come to you  
250 With fife and twenty? *Regan*, said you so?

*Reg.* And speak't againe my Lord, no more with me.

*Lear.* Those wicked Creatures yet do look wel fauor'd  
When others are more wicked, not being the worst  
Stands in some ranke of praise, Ile go with thee,  
255 Thy fifty yet doth double fife and twenty,  
And thou art twice her Loue.

*Gon.* Heare me my Lord;  
What need you fife and twenty? Ten? Or fife?  
To follow in a house, where twice so many  
Haue a command to tend you?

*Reg.* What need one?

260 *Lear.* O reason not the need: our basest Beggers  
Are in the poorest thing superfluous,  
Allow not Nature, more then Nature needs,  
Mans life is cheape as Beastes. Thou art a Lady;

241 As one line in Q. As two lines in F, divided at Lord?.

chanc'd] F. chanc'st Q. ye] F. you Q.

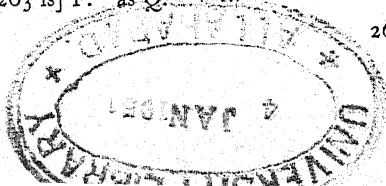
242 comptroll] F. controwle Q. 243 entreate] F. intreat Q.

249 number!] number? F. number, Q. 252 look] F. seem Q.

259 *Reg.*] F. *Regan*. Q, not inset. need] F. needes Q.

260 need] F. deed Q. 262 needs,] needs: F. needes, Q.

263 is] F. as Q.





THE TRAGEDIE OF KING LEAR II IV

If onely to go warme were gorgeous,  
 Why Nature needs not what thou gorgeous wear'st, 265  
 Which scarcely keepes thee warme; but for true need,  
 You Heauens, giue me that patience, patience I need,  
 You see me heere (you Gods) a poore old man,  
 As full of grieve as age, wretched in both,  
 If it be you that stirres these Daughters hearts 270  
 Against their Father, foole me not so much,  
 To beare it tamely: touch me with Noble anger,  
 And let not womens weapons, water drops,  
 Staine my mans cheekes. No you vnnaturall Hags,  
 I will haue such reuenges on you both, 275  
 That all the world shall — I will do such things,  
 What they are, yet I know not, but they shalbe  
 The terrors of the earth! you thinke Ile weepe,  
 No, Ile not weepe,  
 I haue full cause of weeping, [*Storme and Tempest.*] but 280  
 Shal break into a hundred thousand flawes [this heart  
 Or ere Ile weepe; O Foole, I shall go mad.

*Exeunt Lear, Gloster, Kent, and Foole.*

*Corn.* Let vs withdraw, 'twill be a Storme.

*Reg.* This house is little, the old man and's people,  
 Cannot be well bestow'd. 285

*Gon.* 'Tis his owne blame; hath put himselfe from rest,

265 wear'st] F. wearest Q.

266 warme;] Rowe. warme, Q, F. need,] Q. need: F.

268 man] F. fellow Q. 271 so] F. to Q. 272 tamely] F. lamely Q.

273 And] F. O Q. 277 are, yet] Q2. are yet, F. are yet Q1.

278 earth!] earth? F. earth, Q.

279-81 Divided as by Jennens. Divided in F at weeping,|flawes. Divided in Q at weeping,|flowes.

280 *Storme and Tempest.*] F. Om. Q. but] But Q, F.

281 Shal] shal F. shall Q. into a hundred] F. in a 100. Q.

flawes] F. flowes Q.

282 S.D. *Exeunt . . . Foole.*] *Exeunt Lear, Glocester, Kent, and Foole* Q2.

*Exeunt Lear, Leicester, Kent, and Foole.* Q1. *Exeunt.* F.

284 and's] F2. an'ds F1. and his Q.

286 blame; hath] Boswell. blame hath Q, F.

II IV THE TRAGEDIE OF KING LEAR

And must needs taste his folly.

Reg. For his particular, Ile receiue him gladly,  
But not one follower.

Gon. So am I purpos'd.  
290 Where is my Lord of *Gloster*?

*Enter Gloster.*

Corn. Followed the old man forth, he is return'd.

Glo. The King is in high rage.

Corn. Whether is he going?

Glo. He calls to Horse, but will I know not whether.

Corn. 'Tis best to giue him way, he leads himselfe.

295 Gon. My Lord, entreate him by no meanes to stay.

Glo. Alacke the night comes on, and the bleak windes  
Do sorely ruffle, for many Miles about  
There's scarce a Bush.

Reg. O Sir, to wilfull men,  
300 The iniuries that they themselues procure,  
Must be their Schoole-Masters: shut vp your doores,  
He is attended with a desperate traine,  
And what they may incense him too, being apt,  
To haue his eare abus'd, wisdom bids feare.

Corn. Shut vp your doores my Lord, 'tis a wild night,  
305 My *Regan* counsels well: come out oth'sorme. *Exeunt.*

289 Gon.] F. *Duke.* Q.

289-90 So . . . *Gloster*?] Divided as in F. As one line in Q.

289 purpos'd] F. puspos'd Q. 291 Corn.] F. Reg. Q.

292-3 Corn. Whether . . . Horse,] F. Om. Q. 293 but] F. & Q.

294 Corn.] F. Re. Q. best] F. good Q. 295 entreate] F. intreat Q.

296 bleak] Q. high F.

297-8 Do . . . Bush.] Divided as in F. As one line in Q.

297 ruffle] F. russel Q. 298 scarce] F. not Q.

304 wild] Q. wil'd F. 305 *Regan*] F. Reg Q. oth'] F. at'h Q.

# ACT III

## SCENE I

*Storme still. Enter Kent, and a Gentleman, seuerally.*

*Kent.* Who's there besides foule weather?

*Gent.* One minded like the weather, most vnquietly.

*Kent.* I know you: Where's the King?

*Gent.* Contending with the fretfull Elements;

Bids the winde blow the Earth into the Sea,

5

Or swell the curled Waters 'boue the Maine,

That things might change, or cease, teares his white haire,

Which the impetuous blasts with eyles rage

Catch in their furie, and make nothing of,

Striues in his little world of man to outscorne,

10

The too and fro conflicting wind and raine;

This night wherein the cub-drawne Beare would couch,

The Lyon, and the belly pinched Wolfe

Keepe their furre dry, vnbonneted he runnes,

And bids what will take all.

*Kent.* But who is with him?

15

*Gent.* None but the Foole, who labours to out-iest

His heart-strooke iniuries.

*Kent.* Sir, I do know you,

And dare vpon the warrant of my note

Commend a deere thing to you. There is diuision

(Although as yet the face of it is couer'd

20

With mutuall cunning) 'twixt Albany, and Cornwall:

ACT III] *Actus Tertius.* F. Om. Q.

SCENE I] *Scena Prima.* F. Om. Q.

S.D. *Storme . . . seuerally.*] F. *Enter Kent and a Gentleman at seuerall doores.* Q.

1 Who's there besides] F. Whats here beside Q.

4 Elements] F. element Q. 7 cease,] Q. cease. F.

7-15 teares . . . all.] From Q. Om. F. 11 raine,] raine, Q.

14 furre] Q corr. surre Q uncorr. 18 note] F. Arte Q.

20 is] F. be Q.

### III I THE TRAGEDIE OF KING LEAR

Who haue, as who haue not, that their great Starres  
 Thron'd and set high, Seruants, who seeme no lesse,  
 Which are to France the Spies and Speculations  
 25 Intelligent of our State. What hath bin seene,  
 Either in snuffes, and packings of the Dukes,  
 Or the hard Reine which both of them hath borne  
 Against the old kinde King; or something deeper,  
 Whereof (perchance) these are but furnishings —  
 30 But true it is, from *France* there comes a power  
 Into this scattered kingdome, who alreadie,  
 Wise in our negligence, haue secret feet  
 In some of our best Ports, and are at point  
 To shew their open banner: Now to you,  
 35 If on my credit you dare build so farre,  
 To make your speed to Douer, you shall find  
 Some that will thanke you, making iust report  
 Of how vnnaturall and bemadding sorrow  
 The King hath cause to plaine;  
 40 I am a Gentleman of blood and breeding,  
 And from some knowledge and assurance, offer  
 This office to you.

*Gent.* I will talke further with you.

*Kent.* No, do not:

For confirmation that I am much more  
 45 Then my out-wall, open this Purse, and take  
 What it containes. If you shall see *Cordelia*,

22-9 From F. Om. Q. 23 high,] Rowe, ed. i. high; F.  
 29 furnishings — ] Rowe. furnishings. F. 30-42 From Q. Om. F.  
 31-5 Divided as by Pope. Divided in Q at our (with 'negligēce,' tucked down)].  
 Ports,] banner,] farre,.  
 31 alreadie,] alreadie Q.  
 32 Wise] wise Q. negligence] negligēce Q. haue] Haue Q.  
 33 In] in Q. and] And Q. 34 To] to Q. banner:] banner, Q.  
 35 If] if Q. 39 plaine:] Q2. plaine, Q1.  
 41-2 Divided as by Jennens. Divided in Q at assurance,] you..  
 41 offer] Offer Q. 42 This] this Q. 43 further] F. farther Q.  
 44 am] F. Om. Q.  
 45 out-wall,] Q corr. outwall, Q uncorr. out-wall; F.

THE TRAGEDIE OF KING LEAR III II

(As feare not but you shall) shew her this Ring,  
And she will tell you who that Fellow is  
That yet you do not know. Fye on this Storme,  
I will go seeke the King.

50

*Gent.* Giue me your hand, haue you no more to say?

*Kent.* Few words, but to effect more then all yet;  
That when we haue found the King, in which your pain  
That way, Ile this: he that first lights on him,  
Holla the other.

*Exeunt.* 55

SCENE II

*Storme still.*

*Enter Lear, and Foole.*

*Lear.* Blow windes, & crack your cheeks; Rage, blow  
You Cataracts, and Hyrricano's spout,  
Till you haue drench'd our Steeples, drown'd the Cockes.  
You Sulph'rous and Thought-executing Fires,  
Vaunt-curriours of Oake-cleauing Thunder-bolts,  
Sindge my white head. And thou all-shaking Thunder,  
Strike flat the thicke Rotundity o'th'world,  
Cracke Natures moulds, all germanes spill at once  
That makes ingratefull Man.

5

48 that] F. your Q.

51 As one line in Q. As two lines in F, divided at hand,. haue] Q. Haue F.

53 in which your pain] F. Om. Q.

54 That way, Ile this: he] That way, Ile this: He F. Ile this way, you that,  
he Q.

on him,] Lined as in F. Prefixed to 55 in Q, with initial capital.

55 Holla] F. hollow Q.

SCENE II] *Scena Secunda.* F. Om. Q.

S.D. *Storme still.*] F. Om. Q.

1 windes] F. wind Q.

2-9 Divided as in F. Divided in Q at drencht,|sulpherous and|vaunt-currers  
to|head,|flat|natures|make|man..

2 Cataracts] F. caterickes Q. Hyrricano's] F. Hircanios Q.

3 drench'd our] F. drencht,|The Q. drown'd] Q. drown F.

4 Sulph'rous] F. sulpherous Q.

5 Vaunt-curriours of] F. vaunt-currers to Q.

7 Strike] F. smite Q. o'th'] F. of the Q.

8 moulds] F. Mold Q. 9 makes] F. make Q.

### III II THE TRAGEDIE OF KING LEAR

10 *Foole.* O Nunkle, Court holy-water in a dry house, is better  
then this Rain-water out o'doore. Good Nunkle, in,  
aske thy Daughters blessing, heere's a night pitties  
neither Wisemen, nor Fooles.

*Lear.* Rumble thy belly full: spit Fire, spowt Raine:  
15 Nor Raine, Winde, Thunder, Fire are my Daughters;  
I taxe not you, you Elements with vnkindnesse.  
I neuer gaue you Kingdome, call'd you Children;  
You owe me no subscription. Then let fall  
Your horrible pleasure. Heere I stand your Slaue,  
20 A poore, infirme, weake, and dispis'd old man:  
But yet I call you Seruile Ministers,  
That will with two pernicious Daughters ioyne  
Your high-engender'd Battailes, 'gainst a head  
So old, and white as this. O, ho! 'tis foule.

25 *Foole.* He that has a house to put's head in, has a good  
Head-peece:  
The Codpiece that will house,  
Before the head has any;  
The Head, and he shall Lowse:  
30 So Beggars marry many.  
The man that makes his Toe,

10-13 As prose in F. As verse in Q, divided at house|doore,|blessing,|foole.  
with an initial capital to each line.

10 holy-water] F. holy water Q corr. holly water Q uncorr.

11 o'] F. a Q. in,] F. in, and Q.

13 neither] F. nether Q. Wisemen] F. wise man Q.

Fooles] F. foole Q.

16 taxe] F. taske Q.

18-24 Divided as in F. Divided in Q at horrible (with 'plesure' tucked down)|  
weak &|seruile|ioin'd|white|foule..

18 subscription. Then] F. subscription, why then Q.

22 will] F. haue Q. ioyne] F. ioin'd Q.

23 Battailes] F. battel Q. 24 ho!] F. Om. Q.

25 put's] F. put his Q.

27-34 Divided as by Johnson. As verse in F, divided at any;|many.|make,|wake..  
As prose in Q.

28 Before] before Q, F. 30 So] so Q, F.

31 that] Q. y F.

THE TRAGEDIE OF KING LEAR III II

What he his Hart shold make,  
 Shall of a Corne cry woe,  
 And turne his sleepe to wake.  
 For there was neuer yet faire woman, but shee made 35  
 mouthes in a glasse.

*Enter Kent.*

*Lear.* No, I will be the patterne of all patience,  
 I will say nothing.

*Kent.* Who's there?

*Foole.* Marry here's Grace, and a Codpiece, that's a Wiseman, 40  
 and a Foole.

*Kent.* Alas Sir are you here? Things that loue night,  
 Loue not such nights as these: The wrathfull Skies  
 Gallow the very wanderers of the darke  
 And make them keepe their Caues: Since I was man, 45  
 Such sheets of Fire, such bursts of horrid Thunder,  
 Such groanes of roaring Winde, and Raine, I neuer  
 Remember to haue heard. Mans Nature cannot carry  
 Th'affliction, nor the feare.

*Lear.* Let the great Goddes  
 That keepe this dreadfull pudder o're our heads, 50  
 Finde out their enemies now. Tremble thou Wretch,  
 That hast within thee vndivulged Crimes  
 Vnwhipt of Iustice. Hide thee, thou Bloudy hand;  
 Thou Periur'd, and thou Simular of Vertue

32 What] what Q, F. 33 of] F. haue Q. 34 And] and Q, F.

35 Inset in F. but] F, Q corr. hut Q uncorr.

36 S.D. *Enter Kent.*] Placed as in F. Placed in Q after patience (37), and mis-  
 printed *Enter Kent.*..

42-8 Divided as in F. Divided in Q at here?|these,|of the|caues,|fire,|grones of|  
 remember|cary.

42 are] F. sit Q. 44 wanderers] F. wanderer Q.

45 make] F. makes Q. 47 neuer] F. ne're Q.

49 Th'] F. The Q. feare] F. force Q.

49-60 Let...sinning.] Divided as in F. Divided in Q at dreadful|now,|  
 within thee|Iustice,|periur'd,and|incestious,|couert|life,|centers,|grace,|  
 sinning..

50 pudder] F. Powther Q. 54 Simular] F. simular man Q.

# III II THE TRAGEDIE OF KING LEAR

- 55 That art Incestuous. Caytiffe, to peeces shake  
 That vnder couert, and conuenient seeming  
 Ha's practis'd on mans life. Close pent-vp guilts,  
 Rieue your concealing Continents, and cry  
 These dreadfull Summoners grace. I am a man,  
 More sinn'd against, then sinning.
- 60 *Kent.* Alacke, bare-headed?  
 Gracious my Lord, hard by heere is a Houell,  
 Some friendship will it lend you 'gainst the Tempest:  
 Repose you there, while I to this hard house,  
 (More harder then the stones whereof 'tis rais'd,  
 65 Which euen but now, demanding after you,  
 Deny'd me to come in) returne, and force  
 Their scanted curtesie.
- Lear.* My wits begin to turne.  
 Come on my boy. How dost my boy? Art cold?  
 I am cold my selfe. Where is this straw, my Fellow?  
 70 The Art of our Necessities is strange,  
 And can make vilde things precious. Come, your Houel;  
 Poore Foole, and Knaue, I haue one part in my heart  
 That's sorry yet for thee.
- Foole.* He that has and a little-tyne wit,  
 75 With heigh-ho, the Winde and the Raine,  
 Must make content with his Fortunes fit,  
 Though the Raine it raineth euery day.
- Lear.* True Boy: Come bring vs to this Houell.

55 Incestuous] F. incestious Q. to] F. in Q. 57 Ha's] F. hast Q.  
 58 concealing Continents] F. concealed centers Q.  
 60 then] F. their Q.  
 60-7 Alacke . . . curtesie.] Divided as in F. As prose in Q.  
 63 while] F. whilst Q.  
 64 harder then] F. hard then is Q. stones] F. stone Q.  
 65 you] F. me Q. 67 wits begin] F. wit begins Q.  
 70-2 Divided as in F. Divided in Q at can, [poore,] heart.  
 71 And] F. that Q. your] F. you Q. 72 in] F. of Q.  
 73 That's sorry] F. That sorrowes Q.  
 74-7 Divided as in F. As prose in Q. 74 and] F. Om. Q.  
 77 Though] F. for Q. 78 Boy] F. my good boy Q.



THE TRAGEDIE OF KING LEAR III III

*Exeunt Lear and Kent.*

*Foole.* This is a braue night to coole a Curtizan: Ile speake  
a Propheſie ere I go: 80  
When Priests are more in word, then matter;  
When Brewers marre their Malt with water;  
When Nobles are their Taylors Tutors,  
No Heretiques burn'd, but wenches Sutors;  
When euery Case in Law, is right; 85  
No Squire in debt, nor no poore Knight;  
When Slanders do not liue in Tongues;  
Nor Cut-purses come not to throngs;  
When Vsurers tell their Gold i'th'Field,  
And Baudes, and whores, do Churches build, 90  
Then shal the Realme of *Albion*,  
Come to great confusion:  
Then comes the time, who liues to see't,  
That going shalbe vs'd with feet. [time.  
This prophecie *Merlin* shall make, for I liue before his 95  
*Exit.*

SCENE III

*Enter Gloster, and Edmund.*

*Glo.* Alacke, alacke *Edmund*, I like not this vnnaturall dealing; when I desired their leaue that I might pity him, they tooke from me the vse of mine owne house,

78 S.D. *Exeunt Lear and Kent.*] Capell. *Exit.* F. Om. Q.

79-95 From F. Om. Q.

79-80 As prose by Malone. As two lines in F, divided at Curtizan:|go:.

91-2 Divided as by Pope. As one line in F. 92 Come] come F.

SCENE III] *Scæna Tertia.* F. Om. Q.

S.D. *Enter ... Edmund.*] F. *Enter Gloster and the Bastard with lights.* Q.

1-6 As prose in F. As verse in Q, divided at this,|leaue|from me|paine|of him,|  
sustaine him. with an initial capital to each line.

3 tooke] F. tooke me Q.

III III THE TRAGEDIE OF KING LEAR

5 charg'd me on paine of perpetuall displeasure, neither  
to speake of him, entreat for him, or any way sustaine  
him.

*Edm.* Most sauage and vnnaturall.

*Glo.* Go too; say you nothing. There is diuision betweene  
10 the Dukes, and a worsse matter then that: I haue re-  
ceiued a Letter this night, 'tis dangerous to be spoken,  
I haue lock'd the Letter in my Closset, these iniuries  
the King now beares, will be reuenged home; ther is part  
of a Power already footed, we must incline to the King,  
I will looke him, and priuily relieue him; goe you and  
15 maintaine talke with the Duke, that my charity be not of  
him perceiued; If he aske for me, I am ill, and gone to  
bed; if I die for it, (as no lesse is threatned me) the  
King my old Master must be relieued. There is strange  
things toward, *Edmund*, pray you be carefull. *Exit.*

20 *Edm.* This Curtesie forbid thee, shall the Duke  
Instantly know, and of that Letter too;  
This seemes a faire deseruing, and must draw me  
That which my Father looses: no lesse then all;  
The yonger rises, when the old doth fall. *Exit.*

4 perpetuall] F. their Q.

5 entreat] F. Intreat Q. or] F. nor Q.

7 *Edm.*] *Bast.* Q, F. So also at 20.

8-19 As prose in F. As verse in Q, divided at betwixt (with 'the Dukes,'  
tucked up) | receiued | spoken, | iniuries | home | landed, | him, and | talke | not of  
him | and gon | threatned me, | there is | careful. with an initial capital to each  
line.

8 There is] F. ther's a Q. betweene] F. betwixt Q.

11 lock'd] F. lockt Q. 12 ther is] F. Ther's Q.

13 footed] F. landed Q. 14 looke] F. seeke Q.

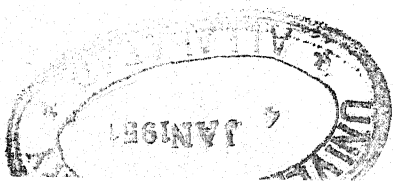
17 bed;] Rowe, ed. ii. bed, Q, F. if] F. though Q.  
for it] F. for't Q.

18-19 strange things] F. Some strāge thing Q.

19 toward,] Q. toward F.

20-4 Divided as in F. Divided in Q at instāly (with 'know' tucked down) |  
deseruing | lesse | fall. with an initial capital to each line.

23 all;] all, Q, F. 24 The] F. then Q. doth] F. doe Q.



THE TRAGEDIE OF KING LEAR IIIIV

SCENE IV

*Enter Lear, Kent, and Foole.*

*Kent.* Here is the place my Lord, good my Lord enter,  
The tirrany of the open night's too rough  
For Nature to endure. *Storme still*

*Lear.* Let me alone.

*Kent.* Good my Lord enter heere.

*Lear.* Wilt breake my heart?

*Kent.* I had rather breake mine owne, good my Lord enter. 5

*Lear.* Thou think'st 'tis much that this contentious storme  
Inuades vs to the skin: so 'tis to thee,  
But where the greater malady is fixt,  
The lesser is scarce felt. Thou'dst shun a Beare,  
But if thy flight lay toward the roaring Sea, 10  
Thou'dst meete the Beare i'th'mouth: when the mind's  
The bodies delicate: this tempest in my mind, [free,  
Doth from my sences take all feeling else,  
Saue what beates there. Filliall ingratitude,  
Is it not as this mouth should teare this hand 15  
For lifting food too't? But I will punish home;  
No, I will weepe no more; in such a night,  
To shut me out? Poure on, I will endure:

SCENE IV] *Scena Quarta.* F. Om. Q.

f-3 Here . . . endure.] Divided as in F. As prose in Q.

2 The] F. the Q corr. the the Q uncorr.

3 endure] F. indure Q. *Storme still*] F. Om. Q.

4 heere] F. Om. Q. heart?] F. The question-mark is turned in Q.

5 As one line in Q. As two lines in F, divided at owne., good] Q. Good F.

6 contentious] F. crulentious Q uncorr. tempestious Q corr.

7 skin: so] skin; so Rowe, ed. ii. skinso: F. skin, so Q.

10 thy] Q. they F. roaring] F. roring Q corr. raging Q uncorr.

11 i'th?] F. it'h Q. mouth:] mouth, Q, F.

12 this] Q corr. the F, Q uncorr.

14 beates] F, Q corr. beares Q uncorr.

there.] F3. there, Ff. 1-2. their Q.

16 home] F. sure Q.

17-18 in . . . endure:] From F. Om. Q.

# III IV THE TRAGEDIE OF KING LEAR

20 In such a night as this? O *Regan*, *Gonerill*,  
Your old kind Father, whose franke heart gaue all,  
O that way madnesse lies, let me shun that:  
No more of that.

*Kent.* Good my Lord enter here.

*Lear.* Prythee go in thy selfe, seeke thine owne ease,  
This tempest will not giue me leaue to ponder  
25 On things would hurt me more, but Ile goe in,  
In Boy, go first. You houselesse pouertie —  
Nay get thee in; Ile pray, and then Ile sleepe. *Exit Foole.*  
Poore naked wretches, where so ere you are  
That bide the pelting of this pittillesse storme,  
30 How shall your House-lesse heads, and vnfed sides,  
Your lop'd, and window'd raggednesse defend you  
From seasons such as these? O I haue tane  
Too little care of this: Take Physicke, Pompe,  
Expose thy selfe to feele what wretches feele,  
35 That thou maist shake the superflux to them,  
And shew the Heauens more iust.

*Edg.* (Within) Fathom, and halfe, Fathom and halfe; poore *Tom*.

*Enter Foole.*

*Foole.* Come not in heere Nuncle, here's a spirit, helpe me,  
helpe me.

40 *Kent.* Giue me thy hand, who's there?

*Foole.* A spirite, a spirite, he sayes his name's poore *Tom*.

19 In ... this?] Lined as in F. Forms second half of 17 in Q.

19-22 O ... of that.] Lined as in F. In Q O *Regan*, starts a line: division—  
father[madnes (with 'lies,' tucked up)]of that..

20 gaue] F. gaue you Q. 22 here] F. Om. Q.

23 thine owne] F. thy one Q. 26-7 From F. Om. Q.

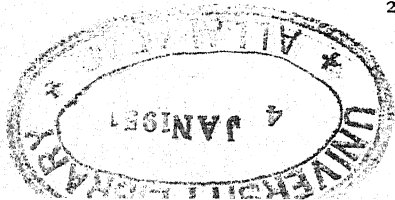
26 pouertie —] poverty — Rowe. pouertie, F.

27 *Exit Foole.*] *Exit.* F, placed after 26. Om. Q. *Exit Fool.* Rowe, placed  
after 26. *Fool goes in.* Johnson, placed after 27.

29 storme] F. night Q. 31 lop'd] F. loopt Q.

37 From F. Om. Q. (Within)] Theobald. Om. F.

S.D. *Enter Foole.*] *Enter Edgar, and Foole.* F, placed after 36. Om. Q. *The  
Fool runs out from the hovel.* Theobald, placed after 39: transferred by  
Capell to after 37. 41 spirite, a spirite] F. spirit Q.



*Kent.* What art thou that dost grumble there i'th'straw? Come forth.

*Enter Edgar.*

*Edg.* Away, the foule Fiend followes me,  
Through the sharpe Hawthorne blow the windes. 45  
Humh, goe to thy bed and warme thee.

*Lear.* Did'st thou giue all to thy Daughters? And art thou come to this?

*Edg.* Who giues any thing to poore *Tom*? Whom the foule fiend hath led through Fire, and through Flame, through 50  
Foord, and Whirle-Poole, o're Bog, and Quagmire, that hath laid Kniues vnder his Pillow, and Halters in his Pue, set Rats-bane by his Porredge, made him Proud of heart, to ride on a Bay trotting Horse, ouer foure incht Bridges, to course his owne shadow for a Traitor. Blisse 55  
thy fiue Wits, *Toms* a cold. O do, de, do, de, do, de, blisse thee from Whirle-Windes, Starre-blasting, and taking, do poore *Tom* some charitie, whom the foule Fiend vexes. There could I haue him now, and there, and there againe, and there. 60

*Storme still.*

*Lear.* What, ha's his Daughters brought him to this passe?  
Could'st thou saue nothing? Would'st thou giue 'em all?

42 i'th'] F. in the Q.

43 S.D. *Enter Edgar.*] *Enter Edgar, and Foole.* F, placed after 36. Om. Q. *Enter Edgar disguised as a madman.* Theobald, placed here.

44-6 Divided as by Johnson. As prose in Q, F.

45 Through] through F. thorough Q.

blow the windes] F. blowes the cold wind Q.

46 Humh,] F. Om. Q. thy] F. thy cold Q.

47 Did'st thou giue] F. Hast thou giuen Q. thy] F. thy two Q.

50 through Fire] though Fire F. through fire Q.

50-1 Flame, through Foord] Flame, through Sword F. foord Q.

51 Whirle-] F. whirli- Q. 52 hath] F. has Q.

53 Porredge] F. pottage Q. 55 Blisse] F. blesse Q.

56 O do, de, do, de, do, de,] O do, de, do, de, do de, F. Om. Q.

57 blisse] F. blesse Q. -blasting] F. -blusting Q.

59-60 and there againe, and there] and there ag ai ne, and there F. and and there againe Q. *Storme still.*] F. Om. Q.

61 What, ha's] What, Q. Ha's F. Have F4. What, have Theobald.

62 Would'st] F. didst Q. 'em] F. them Q.

III IV THE TRAGEDIE OF KING LEAR

*Foole.* Nay, he reseru'd a Blanket, else we had bin all sham'd.

65 *Lear.* Now all the plagues that in the pendulous ayre  
Hang fated o're mens faults, light on thy Daughters.

*Kent.* He hath no Daughters Sir.

*Lear.* Death Traitor, nothing could haue subdu'd Nature  
To such a lownesse, but his vnkind Daughters.  
70 Is it the fashion, that discarded Fathers,  
Should haue thus little mercy on their flesh?  
Iudicious punishment, 'twas this flesh begot  
Those Pelicane Daughters.

*Edg.* Pillicock sat on Pillicock hill, alow: alow, loo, loo.

75 *Foole.* This cold night will turne vs all to Fooles, and Madmen.

*Edg.* Take heed o'th'foule Fiend, obey thy Parents, keepe  
thy words Iustice, sweare not, commit not with mans  
sworne Spouse; set not thy sweet heart on proud array.

80 *Tom's* a cold.

*Lear.* What hast thou bin?

*Edg.* A Seruingman! Proud in heart, and minde; that curl'd  
my haire, wore Gloues in my cap; seru'd the Lust of my  
Mistris heart, and did the acte of darkenesse with her.  
85 Swore as many Oathes, as I spake words, & broke them  
in the sweet face of Heauen. One, that slept in the con-  
triuing of Lust, and wak'd to doe it. Wine lou'd I  
deeply, Dice deerely; and in Woman, out-Paramour'd the  
Turke. False of heart, light of eare, bloody of hand;  
90 Hog in sloth, Foxe in stealth, Wolfe in greedinesse,

66 light] F. fall Q. 71 flesh?] flesh: F. flesh, Q.

72 begot] Lined as in F. Prefixed to 73 in Q.

74 Pillicock hill] F. pelicocks hill Q.

alow: alow, loo, loo.] F. a lo lo lo. Q.

77 o'th'] F. at'h Q.

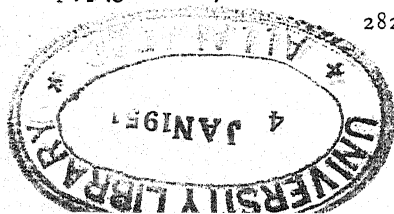
78 Iustice] F. iustly Q. commit not] Q. commit not, F.

79 sweet heart] Q. Sweet-heart F.

82 Seruingman!] Seruingman? F. Seruingman, Q.

87 wak'd] F. wakt Q.

88 deeply] Q. deerely F. out-Paramour'd] F. out paramord Q.



Dog in madnes, Lyon in prey. Let not the creaking of shooes, nor the rustling of Silkes, betray thy poore heart to woman. Keepe thy foote out of Brothels, thy hand out of Plackets, thy pen from Lenders Bookes, and defye the foule Fiend.

95

Still through the Hawthorne blowes the cold winde: Sayes suum, mun, nonny,

Dolphin my Boy, Boy, *Sesey*: let him trot by. *Storme still*.

*Lear*. Thou wert better in a Graue, then to answere with thy vncover'd body, this extremitie of the Skies. Is man no more then this? Consider him well. Thou ow'st the Worme no Silke; the Beast, no Hide; the Sheepe, no Wooll; the Cat, no perfume. Ha! Here's three on's are sophisticated. Thou art the thing it selfe; vnaccommodated man, is no more but such a poore, bare, forked Animall as thou art. Off, off you Lendings: Come, vnbutton heere.

100

105

*Foole*. Prythee Nunckle be contented, 'tis a naughtie night to swimme in. Now a little fire in a wilde Field, were like an old Letchers heart, a small spark, all the rest on's body, cold: Looke, heere comes a walking fire.

110

92 nor] Q. Nor F. rustling] F. ruslngs Q.

93 woman] F. women Q.

Brothels] F. brothell Q.

94 Plackets] F. placket Q.

Bookes] F. booke Q.

96-8 Still . . . by.] Divided as in Globe ed. As prose in Q, F.

97 Sayes suum, mun, nonny,] F. hay no on ny, Q.

98 my Boy, Boy,] my Boy, Boy F. my boy, my boy, Q.

*Sesey*] F. caese Q. *Storme still*.] F. Om. Q.

99 Thou] F. Why thou Q. a] F. thy Q.

101 then] F. but Q. ow'st] F. owest Q.

103 Ha!] Ha? F. Om. Q.

104 sophisticated] F. so phisticated Q.

106-7 Lendings: Come, vnbutton heere.] F. leadings, come on bee true. Q.

uncorr. lendings, come on Q corr.

108 contented, 'tis] F. content, this is Q.

111 on's] F. in Q.

# III IV THE TRAGEDIE OF KING LEAR

*Enter Gloucester, with a Torch.*

*Edg.* This is the foule Flibbertigibbet; hee begins at Curfew, and walkes till the first Cocke: Hee giues the Web  
115 and the Pin, squenies the eye, and makes the Hare-lippe; Mildewes the white Wheate, and hurts the poore Creature of earth.

*Swithold* footed thrice the old,  
He met the Night-Mare, and her nine-fold;  
120 Bid her a-light, and her troth plight,  
And aroynt thee Witch, aroynt thee.

*Kent.* How fares your Grace?

*Lear.* What's he?

*Kent.* Who's there? What is't you seeke?

125 *Glo.* What are you there? Your Names?

*Edg.* Poore Tom, that eats the swimming Frog, the Toad,  
the Tod-pole, the wall-Neut, and the water: that in  
the furie of his heart, when the foule Fiend rages,  
eats Cow-dung for Sallets; swallowes the old Rat, and  
130 the ditch-Dogge; drinks the green Mantle of the  
standing Poole: who is whipt from Tything to Tything,  
and stock-punish'd, and imprison'd: who hath had three  
Suites to his backe, sixe shirts to his body:

112 S.D. *Enter . . . Torch.*] F, placed after 107. *Enter Gloster.* Q, placed here.

113 foule] F. foule fiend Q.

Flibbertigibbet] F. *Sriberdegibit* Q uncorr. *fliberdegibek* Q corr.

114 till the] Q. at F. giues] F, Q corr. gins Q uncorr.

114-15 Web and the Pin, squenies] Web and the Pin, squints F. web, the  
pin-queues Q uncorr. web, & the pin, squemes Q corr. squenies suggested  
by Greg (*Variants*, p. 166), who suggests alternatively squenes.

115 Hare-] F. harte Q uncorr. hare Q corr.

118-21 Divided as in F. As prose in Q. 118 *Swithold*] F. swithald Q.

118-19 old,] He met the Night-Mare] F. old a nellthu night more Q uncorr.  
old, he met the night mare Q corr.

120 a-light] F. O light Q. troth plight] Q. troth-plight F.

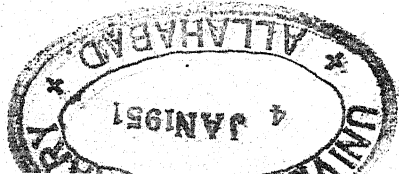
121 aroynt] F. (both times). arint Q (both times).

Witch,] F. with Q uncorr. witch Q corr.

127 Tod-pole] F. tode pold Q uncorr. tod pole Q corr.

wall-Neut] F. wall-wort Q uncorr. wall-newt Q corr.

132 stock-punish'd,] stock-punisht Q. stockt, punish'd, F.  
had] Q. Om. F.





THE TRAGEDIE OF KING LEAR III IV

Horse to ride, and weapon to weare:  
But Mice, and Rats, and such small Deare, 135  
Haue bin Toms food, for seuen long yeare:  
Beware my Follower. Peace Smulkin, peace thou  
Fiend.

*Glo.* What, hath your Grace no better company?

*Edg.* The Prince of Darkenesse is a Gentleman. *Modo* he's 140  
call'd, and *Mahu*.

*Glo.* Our flesh and blood, my Lord, is growne so vilde,  
That it doth hate what gets it.

*Edg.* Poore Tom's a cold.

*Glo.* Go in with me; my duty cannot suffer 145  
T'obey in all your daughters hard commands:  
Though their Iniunction be to barre my doores,  
And let this Tyrannous night take hold vpon you,  
Yet haue I ventured to come seeke you out,  
And bring you where both fire, and food is ready. 150

*Lear.* First let me talke with this Philosopher,  
What is the cause of Thunder?

*Kent.* Good my Lord  
Take his offer, go into the house.

*Lear.* Ile talke a word with this same lerned Theban:  
What is your study? 155

*Edg.* How to preuent the Fiend, and to kill Vermine.

*Lear.* Let me aske you one word in priuate.

134 The first line of the verse in F. Part of the prose in Q.

136 Haue] F. Hath Q. 137 Smulkin] F. snulbug Q.

141 *Mahu*.] F. ma hu - - - Q.

142-3 As verse first in Pope. As prose in Q, F.

142 blood . . . vilde] F. bloud is growne so vild my Lord Q.

143 That] that Q, F.

145-50 Divided as in F. As prose in Q. 146 T'] F. to Q.

149 ventured] F. venter'd Q. 150 fire, and food] F. food and fire Q.

152-3 Good . . . house.] As two lines in F, divided at offer,. As one line  
in Q.

152 Good my] F. My good Q.

153 Take] take Q, F. go] Go F. goe Q. the] Q. th' F.

154-5 Divided as in F. As prose in Q. 154 same] F. most Q.

III IV THE TRAGEDIE OF KING LEAR

*Kent.* Importune him once more to go my Lord,  
His wits begin t'vnsettle.

*Glo.* Canst thou blame him? *Storm still*  
160 His Daughters seeke his death: Ah, that good Kent,  
He said it would be thus: poore banish'd man:  
Thou sayest the King growes mad, Ile tell thee Friend  
I am almost mad my selfe. I had a Sonne,  
Now out-law'd from my blood: he sought my life  
165 But lately: very late: I lou'd him (Friend)  
No Father his Sonne deerer: true to tell thee,  
The greefe hath craz'd my wits. What a night's this!  
I do beseech your Grace —

*Lear.* O cry you mercy, Sir:  
Noble Philosopher, your company.

170 *Edg.* Tom's a cold.

*Glo.* In fellow there, into th'Houel; keep thee warm.

*Lear.* Come, let's in all.

*Kent.* This way, my Lord.

*Lear.* With him;  
I will keepe still with my Philosopher.

*Kent.* Good my Lord, sooth him: Let him take the Fellow.

175 *Glo.* Take him you on.

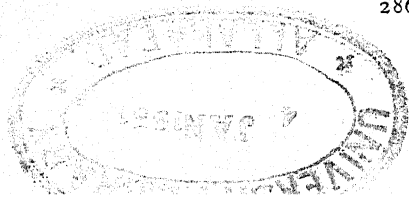
*Kent.* Sirra, come on: go along with vs.

*Lear.* Come, good Athenian.

*Glo.* No words, no words, hush.

*Edg.* Childe *Rowland* to the darke Tower came,  
180 His word was still, fie, foh, and fumme,  
I smell the blood of a Brittish man. *Exeunt*

158-9 Importune . . . vnsettle.] Divided as in F. As prose in Q.  
158 once more] F. Om. Q. 159 t'] F. to Q. *Storm still*] F. Om. Q.  
160 Ah,] F. O Q. 161 banish'd] F. banisht Q. 164 he] F. a Q.  
167-8 The . . . Grace —] Divided as in F. Divided in Q at wits,|Grace..  
167 this!] this? Q, F. 168 Grace—] Grace. Q. grace. F. grace,—Capell.  
168-9 O . . . company.] Divided as in F. As one line in Q.  
168 Sir] F. Om. Q. 171 into th'] F. in't Q.  
172-3 With . . . Philosopher.] Divided as in F. As one line in Q.  
174 As one line in Q. As two lines in F, divided at him:.  
179 Tower came] F. towne come Q. 181 *Exeunt*] F. Om. Q.



THE TRAGEDIE OF KING LEAR III V

SCENE V

*Enter Cornwall, and Edmund.*

*Corn.* I will haue my reuenge, ere I depart his house.

*Edm.* How my Lord, I may be censured, that Nature thus giues way to Loyaltie, something feares mee to thinke of.

*Corn.* I now perceiue, it was not altogether your Brothers euill disposition made him seeke his death: but a pro- uoking merit set a-worke by a reprouable badnesse in himselfe. 5

*Edm.* How malicious is my fortune, that I must repent to be iust! This is the Letter hee spoake of; which approues him an intelligent partie to the aduantages of France. O Heauens! that this Treason were not; or not I the detector. 10

*Corn.* Go with me to the Dutchesse.

*Edm.* If the matter of this Paper be certain, you haue mighty businesse in hand. 15

*Corn.* True or false, it hath made thee Earle of Gloucester: seeke out where thy Father is, that hee may bee ready for our apprehension.

*Edm.* (Aside) If I finde him comforting the King, it will stuffe his suspection more fully. (Aloud) I will perseuer in my course of Loyalty, though the conflict be sore betweene that, and my blood. 20

*Corn.* I will lay trust vpon thee: and thou shalt finde a dearer Father in my loue. *Exeunt.* 25

SCENE V] *Scena Quinta.* F. Om. Q.

S.D. *Edmund*] F. *Bastard* Q.

1 his] F. the Q.

2 *Edm.*] *Bast.* Q, F. So throughout the scene.

10 iust!] iust? Q, F. Letter] letter Q. Letter which F.

12 this] F. his Q. were not;] F. were, Q.

20 (Aside)] *Theobald.* Om. Q, F.

21 (Aloud)] Om. Q, F.

24 dearer] Q. deere F. 25 *Exeunt.*] F. *Exit.* Q.

III VI THE TRAGEDIE OF KING LEAR

SCENE VI

*Enter Kent, and Gloucester.*

*Glo.* Heere is better then the open ayre, take it thankfully: I will peece out the comfort with what addition I can: I will not be long from you.

*Kent.* All the powre of his wits, haue giuen way to his impatience: the Gods reward your kindnesse. *Exit Gloucester.*

*Enter Lear, Edgar, and Foole.*

*Edg.* *Fraterretto* cals me, and tells me *Nero* is an Angler in the Lake of Darknesse: pray Innocent, and beware the foule Fiend.

*Foole.* Prythee Nunkle tell me, whether a madman be a Gentleman, or a Yeoman.

*Lear.* A King, a King.

*Foole.* No, he's a Yeoman, that ha's a Gentleman to his Sonne: for hee's a mad Yeoman that sees his Sonne a Gentleman before him.

*Lear.* To haue a thousand with red burning spits Come hizzing in vpon 'em.

*Edg.* The foule fiend bites my backe.

*Foole.* He's mad, that trusts in the tamenes of a Wolfe, a horses health, a boyes loue, or a whores oath.

*Lear.* It shalbe done, I wil arraigne them straight,  
(To Edgar) Come sit thou here most learned Iusticer,

SCENE VI] *Scena Sexta.* F. Om. Q.

S.D. *Enter . . . Gloucester.*] F. *Enter Gloster and Lear, Kent, Foole, and Tom.* Q.

4-5 his impatience] F. impatience Q. 5 reward] F. deserue Q.

S.D. *Exit Gloucester.*] As in Capell. *Exit F.* placed after 3. Om. Q.

*Enter . . . Foole.*] F. Om. Q. (see initial S.D.).

6 *Fraterretto*] F. *Frereto* Q. 7 and] F. Om. Q.

9 whether] F. The r is turned in Q.

12-14 From F. Om. Q.

15 To] F. . . to Q, following straight on after 11 in the same line.

15-16 Divided as in F. As prose in Q.

16 'em] F. them Q.

17-55 From Q. Om. F. 17 backe.] Q2. backe, Q1.

21 (To Edgar)] Capell. Om. Q. Iusticer,] From Theobald. Iustice Q.

(To the Fool) Thou sapient sir sit here, now you shee  
[Foxes —

*Edg.* Looke where he stands and glars, wantst thou eyes at  
trial madam?

Come ore the boorne *Bessy* to mee.

25

*Foole.* Her boat hath a leake,

And she must not speake,

Why she dares not come ouer to thee.

*Edg.* The foule fiend haunts poore *Tom* in the voyce of a  
nightingale, Hoppedance cries in *Toms* belly for two  
white herring, croke not blacke Angell, I haue no foode  
for thee.

30

*Kent.* How does you sir? stand you not so amazd,

Will you lie downe and rest vpon the cushings?

*Lear.* Ile see their triall first, bring in their euidence,

35

(To *Edgar*) Thou robed man of Iustice take thy place,

(To the Fool) And thou his yokefellow of equity,

Bench by his side, (To *Kent*) you are o'th'commission,

Sit you too.

*Edg.* Let vs deale iustly,

40

22 (To the Fool)] Capell. Om. Q. now] Q2. no Q1.

Foxes — ] Foxes -- Q.

23 wantst] Q2. wantst Q1. eyes] eies Q2. eyes, Q1.

24 trial] triall Q2. tral Q1. madam?] madam Q.

25 As a verse line following prose first in Capell. The whole speech as prose  
in Q.

Come] come Q. boorne] Capell. broome Q.

26-7 Divided as by Capell. As one line in Q. 27 And] and Q.

28 come] Q2. come, Q1.

29-32 Divided in Q at nigh- (with 'tingale,' tucked down)|herring,|thee..

29 haunts] haüts Q. 31 croke] Croke Q.

33-4 Divided as by Theobald. As prose in Q.

34 Will] will Q.

35-9 Divided as by Pope. As prose in Q.

36 (To *Edgar*)] Capell. Om. Q. Thou] thou Q.

robed] Pope. robbed Q.

37 (To the Fool)] Capell. Om. Q. And] & Q.

38 Bench] bench Q. (To *Kent*)] Capell. Om. Q.

o'th'] o'th Q2. ot'h Q1.

39 Sit] sit Q. 40 iustly,] Q2. iustly Q1.

III VI THE TRAGEDIE OF KING LEAR

Sleepest or wakest thou iolly shepherd,  
 Thy sheepe bee in the corne,  
 And for one blast of thy minikin mouth,  
 Thy sheepe shall take no harme,  
 Pur the cat is gray.

45

*Lear.* Arraigne her first, tis *Gonoril*, I here take my oath  
 before this honorable assembly she kickt the poore  
 king her father.

*Foole.* Come hither mistrisse, is your name *Gonorill*?

50 *Lear.* She cannot deny it.

*Foole.* Cry you mercy, I tooke you for a ioynt stoole.

*Lear.* And heres another whose warpt lookes proclaime,  
 What store her hart is made on, stop her there,  
 Armes, armes, sword, fire, corruption in the place,  
 False Iusticer why hast thou let her scape?

55

*Edg.* Blesse thy fue wits.

*Kent.* O pittie: Sir, where is the patience now  
 That you so oft haue boasted to retaine?

*Edg.* (Aside) My teares begin to take his part so much,  
 They marre my counterfetting.

60

*Lear.* The little dogges, and all;  
 Trey, Blanch, and Sweet-heart: see, they barke at me.

*Edg.* Tom will throw his head at them: Auauent you Curses,  
 Be thy mouth or blacke or white:

65

Tooth that poysons if it bite:

41-4 Divided as by Theobald. As prose in Q, in which the whole speech runs  
 continuously as prose — but Thy (42) has an initial capital in Q, standing  
 at the beginning of the second line of the speech.

41 Sleepest] sleepest Q. 43 And] and Q. 44 Thy] thy Q.

46 first,] Q2. first Q1. 47 she] Q2. Om. Q1.

49 mistrisse,] mistrisse Q1. Mistresse, Q2. *Gonorill?*] *Gonorill.* Q.

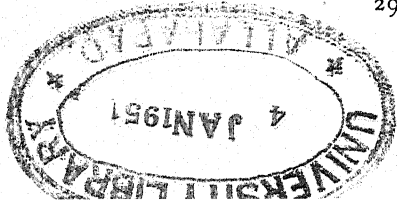
51 mercy,] Q2. mercy Q1. ioynt] Q2. ioyne Q1.

53 on] Capell. an Q. 55 scape?] Q2. scape. Q1.

59 (Aside)] Rowe. Om. Q, F. 60 They] F. Theile Q.

63-73 Divided as by Rowe. Divided in F at you|white:bite:|Grim,|Hym:|  
 taile,|waile,|head,|fled,|Fayres,|dry, with an initial capital to each line.  
 Divided in Q at curs,|bite,|him,|waile,|all,|faire, and|dry. with initial  
 capitals except to the last two lines.

63 Tom] Tom, F. Tom Q. 64 Be] Q. be F.



Mastiffe, Grey-hound, Mongrill grim,  
Hound or Spaniell, Brache, or Lym:  
Or Bobtaile tike, or Trundle-taile,  
Tom will make him weepe and waile,  
For with throwing thus my head,  
Dogs leapt the hatch, and all are fled.

70

Do, de, de, de: sese: Come, march to Wakes and Fayres,  
and Market Townes: poore Tom thy horne is dry.

*Lear.* Then let them Anatomize *Regan*: See what breeds  
about her heart. Is there any cause in Nature that make  
these hard hearts? You sir, I entertaine for one of my  
hundred; only, I do not like the fashion of your garments.  
You will say they are Persian; but let them bee  
chang'd.

75

*Kent.* Now good my Lord, lye heere, and rest awhile.

80

*Lear.* Make no noise, make no noise, draw the Curtaines:  
so, so, wee'l go to Supper i'th'morning.

*Foole.* And Ile go to bed at noone.

66-7 Mongrill grim, [Hound] Rowe (substantially). Mongrill, Grim, [Hound F.  
mungril, grim-hoūd Q.

67 Lym] From Hanmer. Hym F. him Q.

68 Or Bobtaile tike] Or Bobtaile tight F. Bobtaile tike Q.  
Trundle-taile] Q2. trūdletaile Q1. Troude taile F.

69 him] F. them Q.

70 head,] Q. head; F.

71 leapt] F. leape Q.

72 Do, de, de, de: sese:] F. loudla doodla Q.

73 and] Q. And F. dry.] Q. dry, F.

74-9 As prose in F. Divided in Q at about (with 'her' tucked up) [hardnes,  
hundred, [say, [chang'd. with an initial capital to each line.

74 Anatomize] F. anotomize Q.

75 make] F. makes Q.

76 these hard hearts?] Rowe. these hard-hearts. F. this hardnes, Q.  
entertaine] F. entertaine you Q.

78 You will] F. youle Q. Persian] F. Persian attire Q.

80 heere, and rest] F. here Q.

81-2 As prose in F. As two lines in Q, divided at curtains, so, so, so, [morning,  
so, so, so, with an initial capital to each line.

82 so, so,] F. so, so, so, Q. i'th'morning.] F. it'h morning, so, so, so, Q.

83 From F. Om. Q.

*Enter Gloster.*

*Glo.* Come hither Friend: Where is the King my Master?

85 *Kent.* Here Sir, but trouble him not, his wits are gon.

*Glo.* Good friend, I prythee take him in thy armes;  
I haue ore-heard a plot of death vpon him:  
There is a Litter ready, lay him in't,  
And driue toward Douer friend, where thou shalt meete  
90 Both welcome, and protection. Take vp thy Master,  
If thou should'st dally halfe an houre, his life  
With thine, and all that offer to defend him,  
Stand in assured losse. Take vp, take vp,  
And follow me, that will to some prouision  
Giue thee quicke conduct.

95 *Kent.* Oppressed nature sleepes,  
This rest might yet haue balmed thy broken sinewes,  
Which if conuenience will not allow [maister,  
Stand in hard cure, (To the Fool) Come helpe to beare thy  
Thou must not stay behind.

*Glo.* Come, come, away.

*Exeunt Kent, Gloucester, and the Fool, bearing  
off the King.*

100 *Edg.* When we our betters see bearing our woes:

83 S.D. *Enter Gloster.*] Placed as by Capell (who has 'Re-enter . . .'). Placed  
in F after 79, in Q after 82.

84 As one line in Q. As two lines in F, divided at Friend.

88-94 Divided as in F. Divided in Q at Douer friend, [vp thy (with 'master,'  
tucked down)] with thine | losse, | prouision.

89 toward] F. towards Q.

93 vp, take vp,] F. vp to keepe Q uncorr. vp the King Q corr.

94 me,] F. Q corr. me Q uncorr.

95-9 Oppressed . . . behind.] From Q. Om. F, in which Come . . . away. (99)  
forms a line with Giue . . . conduct. (95).

97-9 Which . . . behind.] Divided as by Theobald. Divided in Q at cure, |  
behind..

98 Stand] stand Q. (To the Fool)] Theobald. Om. Q.

99 Thou] thou Q.

99 S.D. *Exeunt . . . King.*] Capell. *Exeunt F. Exit. Q.*

100-13 From Q. Om. F.

100-1 Divided as in Q2. As prose in Q1.



We scarcely thinke our miseries our foes.  
 Who alone suffers, suffers most i'th'mind,  
 Leauing free things and happy showes behind,  
 But then the mind much sufferance doth ore scip,  
 When grieve hath mates, and bearing fellowship: 105  
 How light and portable my paine seemes now,  
 When that which makes me bend, makes the King bow.  
 He childed as I fathered: *Tom* away,  
 Marke the high noyses and thy selfe bewray,  
 When false opinion whose wrong thoughts defile thee, 110  
 In thy iust prooffe repeals and reconciles thee:  
 What will hap more to night, safe scape the King,  
 Lurke, lurke. *Exit.*

## SCENE VII

*Enter Cornwall, Regan, Gonerill, Edmond,  
 and Seruants.*

*Corn.* Poste speedily to my Lord your husband, shew him  
 this Letter, the Army of France is landed: seeke out the  
 Traitor Gloucester. *Exeunt some of the Seruants.*

*Reg.* Hang him instantly.

*Gon.* Plucke out his eyes. 5

101 We] Q2. we Q1. thinke] Q2. thinke, Q1.  
 miseries] Q2. miseries, Q1.

102 suffers, suffers most] Theobald. suffers suffers, most Q.  
 i'th'] i'th Q2. it'h Q1.

104 ore scip] or'e scip Q1. ore-skip Q2. 108 fathered:] fathered, Q.

111 thee:] thee, Q.

113 *Exit.*] As in Camb. ed. *Exit Edgar.* Theobald. Om. Q.

SCENE VII] *Scena Septima.* F. Om. Q.

S.D. *Enter . . . Seruants.*] F, but with *Bastard* for *Edmond*. *Edmond* from  
 Theobald (*Edmund*). *Enter Cornwall, and Regan, and Gonerill, and  
 Bastard.* Q.

1-3 As prose in F. As two lines in Q, divided at this (with 'letter' tucked up)]  
*Gloucester.* with an initial capital to each line.

1 him] Q. hin F.

3 Traitor] F. vilaine Q. *Exeunt . . . Seruants.*] From Capell. Om. Q, F.

5 Q uncorr. has (company at the end of this line-space above the misprinted  
 catchword *Cern.* (company is deleted here in Q corr.

# III VII THE TRAGEDIE OF KING LEAR

*Corn.* Leauē him to my displeasure. *Edmond*, keepe you our Sister company: the reuenges wee are bound to take vppon your Traitorous Father, are not fit for your beholding. Aduice the Duke, where you are going, to a most festinate preparation: we are bound to the like. Our Postes shall be swift, and intelligent betwixt vs. Farewell deere Sister, farewell my Lord of Glouster.

*Enter Steward.*

How now? Where's the King?

*Stew.* My Lord of Glouster hath conuey'd him hence:  
15 Some fūe or six and thirty of his Knights,  
Hot Questrists after him, met him at gate,  
Who, with some other of the Lord's dependants,  
Are gone with him toward Douer; where they boast  
To haue well armed Friends.

*Corn.* Get horses for your Mistris.

*Exit Steward.*

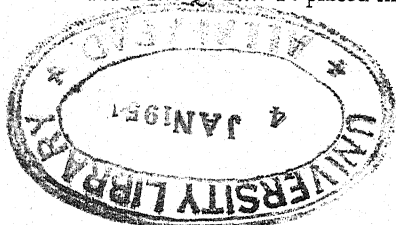
20 *Gon.* Farewell sweet Lord, and Sister.

*Corn.* *Edmund* farewell:

*Exeunt Gonerill and Edmund.*

go seek the Traitor Gloster,  
Pinnion him like a Theefe, bring him before vs:

- 6-12 As prose in F. Divided in Q at sister (with 'company.' tucked down)| father,|you are (with 'going' tucked down)|like,|betwixt vs,|*Gloster*, with an initial capital to each line.  
7 reuenges] F. reuenge Q.  
9 Aduice] F. aduise Q. Duke,] Duke Q, F. festinate] F2. festiuate F1. festuant Q.  
10 Postes] F. post Q. 11 intelligent] F. intelligence Q.  
12 S.D. *Enter Steward.*] Q, F: placed here in F; placed after King? (13) in Q.  
14 hence:] hence F. hence, Q.  
15-19 Some . . . Friends.] Divided as in F. As prose in Q, with initial capital to 15.  
15 Knights,] Knights Q, F. 16 Questrists] F. questrists Q.  
17 Lord's] Pope. Lords Q. Lords, F. 18 toward] F. towards Q.  
19 *Exit Steward.*] *Exit Oswald.* Staunton. Om. Q, F.  
21 *Exeunt . . . Edmund.*] *Exeunt Goneril and Edmund.* Staunton. *Exit Gon. and Bast. Q: Exit F:* placed in both after 20.



*Exeunt other Seruants.*

Though well we may not passe vpon his life  
Without the forme of Iustice, yet our power  
Shall do a curt'sie to our wrath, which men  
May blame, but not comptroll. 25

*Enter Gloucester, and Seruants.*

Who's there? the Traitor?

*Reg.* Ingratefull Fox, 'tis he.

*Corn.* Binde fast his corky armes.

*Glo.* What meanes your Graces? Good my Friends consider  
You are my Ghests: do me no foule play, Friends. 30

*Corn.* Binde him I say.

*Reg.* Hard, hard: O filthy Traitor.

*Glo.* Vnmercifull Lady as you are, I'me none.

*Corn.* To this Chaire binde him: Villaine, thou shalt finde —

*Regan plucks his beard.*

*Glo.* By the kinde Gods, 'tis most ignobly done  
To plucke me by the Beard. 35

*Reg.* So white, and such a Traitor?

*Glo.* Naughty Ladie,  
These haire which thou dost rauish from my chin  
Will quicken and accuse thee. I am your Host,  
With Robbers hands, my hospitable fauours  
You should not ruffle thus. What will you do? 40

22 S.D. *Exeunt* . . . *Seruants.*] From Capell. Om. Q, F.

23 well] F. Om. Q. 24 Iustice,] Q. Iustice: F.

25-6 Divided as in F. Divided in Q at blame|traytor?.

25 curt'sie] F. curtesie Q.

26 comptroll] F. controule Q.

*Enter* . . . *Seruants.*] F, placed here. *Enter Gloster brought in by two or three, Q,* placed after traytor? (26).

29-30 Divided as in Q. Divided in F at Graces?|Ghests:|Friends..

30 You] Q. you F. do] doe Q. Do F.

32 Lady] Q. Lady, F. I'me none] F. I am true Q.

33 One line in Q. Two lines in F, divided at him,. him:] him, Q, F.  
finde —] find --- Q. finde. F. *Regan...beard.*] Johnson. Om. Q, F.

34-5 Divided as in F. As prose in Q.

36-7 Naughty . . . chin] Divided as in F. As one line in Q.

III VII THE TRAGEDIE OF KING LEAR

*Corn.* Come Sir. What Letters had you late from France?

*Reg.* Be simple answer'd, for we know the truth.

*Corn.* And what confederacie haue you with the Traitors,  
Late footed in the Kingdome?

45 *Reg.* To whose hands you haue sent the Lunaticke King speake.

*Glo.* I haue a Letter guessingly set downe  
Which came from one that's of a newtrall heart,  
And not from one oppos'd.

*Corn.* Cunning.

*Reg.* And false.

*Corn.* Where hast thou sent the King?

*Glo.* To Douer.

50 *Reg.* Wherefore to Douer? Was't thou not charg'd at perill—

*Corn.* Wherefore to Douer? Let him answer that.

*Glo.* I am tyed to'th'Stake, and I must stand the Course.

*Reg.* Wherefore to Douer?

*Glo.* Because I would not see thy cruell Nailes  
55 Plucke out his poore old eyes: nor thy fierce Sister,  
In his Annointed flesh, rash boarish phangs.  
The Sea, with such a storme as his bare head  
In Hell-blacke night indur'd, would haue buoy'd vp

41 One line in Q. Two lines in F, divided at Sir..

42 answer'd] F. answerer Q.

43-4 Divided as by Rowe. As prose in Q, F.

44 Late] late Q, F.

45 One line in Q. Two lines in F, divided at hands. you] Q. You F.  
King speake.] King speake? Q. King: Speake. F.

50 One line in Q. Two lines in F, divided at Douer?.  
perill —] perill --- Q. perill. F.

51 answer] F. first answer Q.

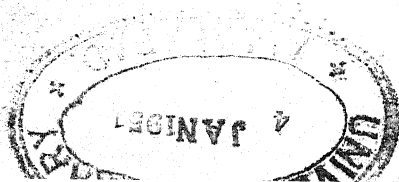
52 One line in Q. Two lines in F, divided at Stake,. to'th'] F. tot'h Q.  
and] Q. And F.

53 Douer] F. Douer sir Q.

56 Annointed] F. aurynted Q uncorr. annoynted Q corr.  
rash] Q. sticke F.

57 as] F. of Q uncorr. on Q corr.  
bare] F. lou'd Q uncorr. lowd Q corr. head] Q. head, F.

58 Hell-blacke night] hell-black night Pope. Hell-blacke-night F. hell  
blacke night Q.  
buoy'd] F. layd Q uncorr. bod Q corr.



And quench'd the Stelled fires:

Yet poore old heart, he holpe the Heauens to raine. 60

If Wolues had at thy Gate howl'd that dearne time,  
Thou should'st haue said, good Porter turne the Key:

All Cruels else subscribe: but I shall see  
The winged Vengeance ouertake such Children.

*Corn.* See't shalt thou neuer. Fellowes hold the Chaire, 65  
Vpon these eyes of thine, Ile set my foote.

*Glo.* He that will thinke to liue, till he be old,  
Giue me some helpe. — O cruell! O you Gods.

*Reg.* One side will mocke another: Th'other too.

*Corn.* If you see vengeance —

*1 Seru.* Hold your hand, my Lord: 70

I haue seru'd you euer since I was a Childe:

But better seruice haue I neuer done you,

Then now to bid you hold.

*Reg.* How now, you dogge?

*1 Seru.* If you did weare a beard vpon your chin,  
I'd shake it on this quarrell. What do you meane? 75

*Corn.* My Villaine? *Draw and fight.*

*1 Seru.* Nay then come on, and take the chance of anger.

*Reg.* Giue me thy Sword. A pezant stand vp thus?

*Killes him.*

59-60 Divided as in F. Divided in Q at heart, | rage,.

59 quench'd] F. quencht Q. Stelled] F. steeled Q uncorr. stelled Q corr.

60 holpe] F. holpt Q. raine] F. rage Q.

61 howl'd] F. heard Q. dearne] Q. sterne F.

63 subscribe] F. subscrib'd Q. 65 the] Q. y F.

66 these] F. those Q. 68 you] F. ye Q.

69 Th'other] F. tother Q.

70 vengeance —] vengeance. — — Q. vengeance. F.

*1 Seru.]* From Capell. *Seru.* F. *Servant.* Q. 71 you] F. Om. Q.

72-3 But . . . hold.] Divided as in F. One line in Q.

74-5 Divided as in F. As prose in Q.

74 *1 Seru.]* *Ser.* F. *Seru.* Q.

76 *Draw and fight.]* *draw and fight.* Q. Om. F.

77 *1 Seru.]* *Seru.* Q, F. Nay] F. Why Q.

78 *Killes him.]* F. *Shee takes a sword and runs at him behind.* Q.

III VII THE TRAGEDIE OF KING LEAR

- 1 *Seru.* Oh I am slaine: my Lord, you haue one eye left  
 80 To see some mischefe on him. Oh.  
*Corn.* Lest it see more, preuent it; Out vilde gelly:  
 Where is thy luster now?  
*Glo.* All darke and comfortlesse! Where's my Sonne *Edmund*?  
*Edmund*, enkindle all the sparkes of Nature  
 To quit this horrid acte.  
 85 *Reg.* Out treacherous Villaine,  
 Thou call'st on him, that hates thee. It was he  
 That made the ouerture of thy Treasons to vs:  
 Who is too good to pittie thee.  
*Glo.* O my Follies! then *Edgar* was abus'd,  
 90 Kinde Gods, forgiue me that, and prosper him.  
*Reg.* Go thrust him out at gates, and let him smell  
 His way to Douer.

*Exit a Seruant with Glouster.*

How is't my Lord? How looke you?

- Corn.* I haue receiu'd a hurt: Follow me Lady;  
 Turne out that eyelesse Villaine: throw this Slaue  
 95 Vpon the Dunghill: *Regan*, I bleed apace,  
 Vntimely comes this hurt. Giue me your arme.

*Exit Cornwall, led by Regan.*

- 2 *Seru.* Ile neuer care what wickednes I doe,

79-80 Divided as in F. As prose in Q.

79 1 *Seru.*] *Ser.* F. *Seruant.* Q. you haue] F. yet haue you Q.

83 One line in Q. Two lines in F, divided at comfortlesse?. comfortlesse!]  
 comfortlesse? F. comfortles, Q.

84-5 *Edmund* . . . acte.] Divided as in F. As one line in Q.

84 enkindle] F. vnbridle Q.

85-8 Out . . . thee.] Divided as in F. As prose in Q.

85 treacherous] F. Om. Q.

91-2 Divided as by Capell. Divided in F at smell[Douer.]you?. As prose in Q.

92 S.D. *Exit* . . . *Glouster.*] *Exit with Glouster.* F. Om. Q.

94-6 Divided as in F. Divided in Q at vpon[vntimely]arme..

95 Dunghill] F. dungell Q.

96 S.D. *Exit* . . . *Regan.*] *Theobald.* *Exeunt*, F. *Exit.* Q.

97-105 From Q. Om. F.

97 2 *Seru.*] From Capell. *Seruant.* Q.

If this man come to good.

3 *Seru.* If she liue long,  
And in the end meet the old course of death,  
Women will all turne monsters.

100

2 *Seru.* Lets follow the old Earle, and get the bedlam  
To lead him where he would, his rogish madnes  
Allows it selfe to any thing.

3 *Seru.* Goe thou, ile fetch some flaxe and whites of egges  
To apply to his bleeding face, now heauen helpe him.

105

*Exeunt seuerally.*

98 3 *Seru.*] From Capell. 2 *Servant.* Q.

98-100 If she . . . monsters.] Divided as by Theobald. As prose in Q.

99 And] & Q. 100 Women] women Q.

101 2 *Seru.*] From Capell. 1 *Ser.* Q. bedlam] Q2. bedlom Q1.

102 rogish] Q uncorr. Om. Q corr.

104-5 Divided as by Theobald. As prose in Q.

104 3 *Seru.*] From Capell. 2 *Ser.* Q.

105 To] to Q. *Exeunt seuerally.*] From Theobald. *Exit.* Q.

## ACT IV

### SCENE I

*Enter Edgar.*

*Edg.* Yet better thus, and knowne to be contemn'd,  
 Then still contemn'd and flatter'd. To be worst,  
 The lowest, and most dejected thing of Fortune,  
 Stands still in esperance, liues not in feare:  
 5 The lamentable change is from the best,  
 The worst returnes to laughter. Welcome then,  
 Thou vnsubstantiall ayre that I embrace:  
 The Wretch that thou hast blowne vnto the worst,  
 Owes nothing to thy blasts.

*Enter Gloucester, and an Old man.*

But who comes heere?

10 My Father poorely led? World, World, O world!  
 But that thy strange mutations make vs hate thee,  
 Life would not yeelde to age.

*Old M.* O my good Lord,  
 I haue bene your Tenant, and your Fathers Tenant,  
 These fourescore yeares.

ACT IV] *Actus Quartus.* F. Om. Q.

SCENE I] *Scena Prima.* F. Om. Q.

2 flatter'd. To be worst,] Pope. flatter'd, to be worst: F. flattered to be worst, Q.

4 esperance] F. experience Q.

6-9 Welcome . . . blasts.] From F. Om. Q.

9 S.D. *Enter . . . man.*] *Enter Gloucester, and an Oldman.* F, placed here. *Enter Glost. led by an old man.* Q, placed after age. (12).

9-10 But . . . world!] Divided as by Pope. F begins a new line with But and divides at led? world!. Corresponding material in one line in Q.

9 But who comes] F. Who's Q.

10 poorely led?] F. poorlie, leed, Q uncorr. parti, eyd, Q corr.

12-14 O . . . yeares.] Divided as by Johnson. Divided in F at your Tenant, yeares.. As prose in Q.

13. and] And F. & Q.

14 These fourescore yeares.] these fourescore yeares. F. this forescore --- Q.



THE TRAGEDIE OF KING LEAR IV I

*Glo.* Away, get thee away: good Friend be gone, 15  
Thy comforts can do me no good at all,  
Thee, they may hurt.

*Old M.* You cannot see your way.

*Glo.* I haue no way, and therefore want no eyes:  
I stumbled when I saw. Full oft 'tis seene,  
Our meanes secure vs, and our meere defects 20  
Proue our Commodities. Oh deere Sonne *Edgar*,  
The food of thy abused Fathers wrath:  
Might I but liue to see thee in my touch,  
I'd say I had eyes againe.

*Old M.* How now? who's there?

*Edg.* (Aside) O Gods! Who is't can say I am at the worst? 25  
I am worse then ere I was.

*Old M.* 'Tis poore mad Tom.

*Edg.* (Aside) And worse I may be yet: the worst is not,  
So long as we can say this is the worst.

*Old M.* Fellow, where goest?

*Glo.* Is it a Beggar-man?

*Old M.* Madman, and beggar too. 30

*Glo.* He has some reason, else he could not beg.  
I'th'last nights storme, I such a fellow saw;  
Which made me thinke a Man, a Worme. My Sonne  
Came then into my minde, and yet my minde  
Was then scarce Friends with him. I haue heard more 35  
As Flies to wanton Boyes, are we to th'Gods, [since:  
They kill vs for their sport.

*Edg.* (Aside) How should this be?  
Bad is the Trade that must play Foole to sorrow,

- 17 You] F. Alack sir, you Q. 21 Oh] F. ah Q.  
25 (Aside)] Johnson. Om. Q, F. So also at 27, 37, 51.  
28 So] F. As Q. 30 Madman] F. Mad man Q. 31 He] F. A Q.  
32 I'th'] F. In the Q.  
35 One line in Q. Two lines in F, divided at him..  
36 Flies to] F. flies are toth' Q. 37 kill] F. bitt Q.  
37-9 How... Master.] Divided as in F. As prose in Q.  
38 Foole] F. the foole Q.

IV I THE TRAGEDIE OF KING LEAR

Ang'ring it selfe, and others. (Aloud) Blesse thee Master.

*Glo.* Is that the naked Fellow?

40 *Old M.* I, my Lord.

*Glo.* Then prethee get thee away: If for my sake  
Thou wilt ore-take vs hence a mile or twaine  
I'th'way toward Douer, do it for ancient loue,  
And bring some couering for this naked Soule,  
Which Ile intreate to leade me.

45 *Old M.* Alacke sir, he is mad.

*Glo.* 'Tis the times plague, when Madmen leade the blinde:  
Do as I bid thee, or rather do thy pleasure:  
Aboue the rest, be gone.

*Old M.* Ile bring him the best Parrell that I haue,  
Come on't, what will.

*Exit*

50 *Glo.* Sirrah, naked fellow.

*Edg.* Poore Tom's a cold. (Aside) I cannot daub it further.

*Glo.* Come hither fellow.

*Edg.* (Aside) And yet I must: (Aloud) Blesse thy sweete eyes,

*Glo.* Know'st thou the way to Douer? [they bleede.

55 *Edg.* Both style, and gate; Horseway, and foot-path: poore  
Tom hath bin scarr'd out of his good wits. Blesse thee  
good mans sonne, from the foule Fiend. Fiue fiends haue

39 (Aloud)] Om. Q, F.

41 Then prethee] Q. Om. F. get] Q. Get F. away] F. gon Q.

42 hence] F. here Q. 45 Which] F. Who Q.

46 One line in Q. Two lines in F, divided at plague,. when] Q. When F.

49 haue,] Q2. haue Q1, F. 50 *Exit*] F. Om. Q.

51 daub] F. dance Q. further] F. farther Q.

53 And yet I must:] F. Om. Q. (Aside)] Johnson. Om. F.

(Aloud)] Om. Q, F.

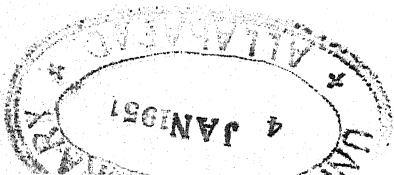
Blesse . . . bleede.] Separate line in F. And . . . bleede. as one line first in  
Capell.

55-7 Both . . . Fiend.] As prose in F. Divided in Q at foot-path,|wits,|fiend,  
with an initial capital to each line.

56 scarr'd] F. scard Q.

56-7 thee good mans sonne,] F. the good man Q.

57-62 Fiue . . . maister.] From Q. Om. F. As prose first in Pope. Divided  
in Q at once,|dumbnes,|*Stiberdigebit* of|chambermaids|maister. with an  
initial capital to each line.



THE TRAGEDIE OF KING LEAR IV I

beene in poor *Tom* at once, of lust, as *Obidicut*, *Hobbi-*  
*didence* Prince of dumbnes, *Mahu* of stealing, *Modo* of  
murder, *Fliberdigebit* of moping & mowing, who since 60  
possesses chambermaids and waiting women, so, blesse  
thee maister.

*Glo.* Here take this purse, thou whom the heau'ns plagues  
Haue humbled to all strokes: that I am wretched  
Makes thee the happier: Heauens deale so still: 65  
Let the superfluous, and Lust-dieted man,  
That slaues your ordinance, that will not see  
Because he do's not feele, feele your powre quickly:  
So distribution should vndoo excesse,  
And each man haue enough. Dost thou know Douer? 70

*Edg.* I Master.

*Glo.* There is a Cliffe, whose high and bending head  
Lookes fearfully in the confined Deepe:  
Bring me but to the very brimme of it,  
And Ile repayre the misery thou do'st beare 75  
With something rich about me: from that place,  
I shall no leading neede.

*Edg.* Giue me thy arme;  
Poore *Tom* shall leade thee.

*Exeunt.*

58 of] Of Q.

60 *Fliberdigebit*] *Stiberdigebit* Q. *Flibbertigibbet* Pope.  
moping & mowing,] mopping and mowing; Theobald. Moping, &  
*Mohing* Q.

61 and] And Q.

63-5 Divided as in F. Divided in Q at heauens (with 'plagues.' tucked up)|  
makes (with 'thee' tucked down)|still,.

63 thou] Q.  $\frac{1}{2}$  F. heau'ns] F. heauens Q.

67 slaues] F. stands Q.

69 vndoo] F. vnder Q.

73 fearfully] F. firmly Q.

76-7 With . . . neede.] Divided as in F. Divided in Q at me,|need..

77-8 Giue . . . thee.] Divided as in F. One line in Q.

78 *Exeunt.*] F. Om. Q.

IV II THE TRAGEDIE OF KING LEAR

SCENE II

*Enter Gonerill and Edmond.*

*Gon.* Welcome my Lord. I meruell our mild husband  
Not met vs on the way. [*Enter Steward.*] Now, where's your  
*Stew.* Madam within, but neuer man so chang'd: [Master?  
I told him of the Army that was Landed:  
5 He smil'd at it. I told him you were comming,  
His answer was, the worse. Of Glosters Treachery,  
And of the loyall Seruice of his Sonne  
When I inform'd him, then he call'd me Sot,  
And told me I had turn'd the wrong side out:  
10 What most he should dislike, seemes pleasant to him;  
What like, offensive.

*Gon.* (To Edm.) Then shall you go no further.  
It is the Cowish terror of his spirit  
That dares not vndertake: Hee'l not feele wrongs  
Which tye him to an answer: our wishes on the way  
15 May proue effects. Backe *Edmond* to my Brother,  
Hasten his Musters, and conduct his powres.  
I must change armes at home, and giue the Distaffe  
Into my Husbands hands. This trustie Seruant  
Shall passe betweene vs: ere long you are like to heare  
20 (If you dare venture in your owne behalfe)  
A Mistresses command. Weare this; spare speech,

SCENE II] *Scena Secunda.* F. Om. Q.

S.D. *Enter . . . Edmond.*] From Theobald. *Enter Gonerill and Bastard.* Q.  
*Enter Gonerill, Bastard, and Steward.* F.

2 *Enter Steward.*] Q, placed after maister: Placed here by Theobald. Om. F.  
(see S.D. at head of scene).

3-II Madam . . . offensive.] Divided as in F. As prose in Q.

8 inform'd] F. enform'd Q.

10 most he should dislike,] F. hee should most desire Q.

11 (To Edm.)] Hanmer. Om. Q, F.

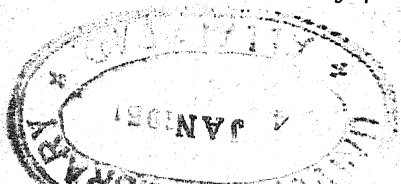
12 terror] F. curre Q uncorr. terror Q corr.

15 *Edmond*] F. *Edgar* Q.

17 armes] Q. names F.

21 command.] F. coward, Q uncorr. command, Q corr.

this; spare] F. this spare Q uncorr. this, spare Q corr.



Decline your head. This kisse, if it durst speake  
Would stretch thy Spirits vp into the ayre:  
Conceiue, and fare thee well.

*Edm.* Yours, in the rankes of death.

*Gon.* My most deere Gloster. 25  
*Exit Edmond.*

Oh, the difference of man, and man,  
To thee a Womans seruices are due,  
My Foole vsurpes my body.

*Stew.* Madam, here come's my Lord.

*Exit Steward. Enter Albany.*

*Gon.* I haue beene worth the whistle.

*Alb.* Oh *Gonerill*,  
You are not worth the dust which the rude winde 30  
Blowes in your face. I feare your disposition;  
That nature which contemnes it origin  
Cannot be bordered certaine in it selfe,  
She that her selfe will sliuer and disbranch  
From her materiall sap, perforce must wither, 35  
And come to deadly vse.

*Gon.* No more, the text is foolish.

*Alb.* Wisedome and goodnes, to the vild seeme vild,  
Filths sauor but themselues, what haue you done? 40  
Tigers, not daughters, what haue you perform'd?

24 fare thee] F. far you Q. 25 *Edm.*] *Bast.* Q, F.

25-7 My ... due,] Divided as in F. In Q, which omits 26, My ... *Gloster*,  
(25) and 27 form one line.

25 deere] F, Q uncorr. deer Q corr.

*Exit Edmond.*] *Exit Bastard.* Rowe, placed here. *Exit.* F, placed after  
death.. Om. Q.

27 a] F, Q corr. Om. Q uncorr.

28 My Foole] F. My foote Q uncorr. A foole Q corr.  
body] F, Q uncorr. bed Q corr.

S.D. *Exit* ... *Albany.*] *Exit Stew.* Q. *Enter Albany.* F.

29 whistle] F; Q uncorr. whistling Q corr.

Oh *Gonerill*,] Lined as in F. Prefixed to 30 in Q.

31-50 I ... deepe.] From Q. Om. F. 31 disposition;] disposition Q.

32 it] Q uncorr. ith Q corr.

IV II THE TRAGEDIE OF KING LEAR

- A father, and a gracious aged man  
 Whose reuerence euen the head-lugd beare would lick,  
 Most barbarous, most degenerate haue you madded;  
 Could my good brother suffer you to doe it?  
 45 A man, a Prince, by him so benifited.  
 If that the heauens doe not their visible spirits  
 Send quickly downe to tame thes vild offences,  
 It will come  
 Humanity must perforce pray on it self  
 Like monsters of the deepe.  
 50 *Gon.* Milke-Liuer'd man,  
 That bear'st a cheeke for blowes, a head for wrongs,  
 Who hast not in thy browes an eye discerning  
 Thine Honor, from thy suffering, that not know'st,  
 Fools do those vilains pittie who are punisht  
 55 Ere they haue done their mischiefe, wher's thy drum?  
*France* spreads his banners in our noysesles land,  
 With plumed helme, his state begins thereat,

- 42 lick,] lick. Q. 43 madded;] Q2. madded, Q1.  
 45 benifited.] benifited, Q corr. beniflicted, Q uncorr.  
 47 thes] Suggested by Greg. this Q corr. the Q uncorr.  
 48 It will come] Lined as by Malone. Suffixed to 47 in Q. It] it Q.  
 49-50 Humanity . . . deepe.] Divided as by Pope (who omits 48). As one line  
 in Q.  
 49 Humanity] Q corr. Humanly Q uncorr. self] Q corr. selfe Q uncorr.  
 50 Like] like Q. 51 bear'st] F. bearest Q.  
 52-3 Who . . . suffering,] Divided as in F. Divided in Q at honour,: From thy  
 suffering begins a new line which continues with material omitted from F.  
 See 53-9, 53-6, below.  
 52 eye discerning] Rowe. eye-discerning F. eye deseruing Q.  
 53 suffering,] Q. suffering. F.  
 53-9 that . . . so?] From Q. Om. F.  
 53-6 that . . . land,] Divided as by Theobald. Divided in Q at pittie (finishing a  
 line begun with From thy suffering)|mischiefe,|land.,  
 53-4 know'st,|Fools do] know'st, foolsdoo Q corr. know'st fools, do Q uncorr.  
 54 who] Who Q. 55 Ere] ere Q. wher's] Wher's Q.  
 56 noysesles] Q corr. noystles Q uncorr.  
 57 his] Suggested by Greg. thy Q.  
 state begins thereat,] state begins thereat Q corr. slayer begin threats Q  
 uncorr.

Whil'st thou a morall foole sits still and cries  
Alack why does he so?

*Alb.* See thy selfe diuell:  
Proper deformitie shewes not in the Fiend 60  
So horrid as in woman.

*Gon.* Oh vaine Foole.

*Alb.* Thou changed, and selfe-couerd thing for shame  
Be-monster not thy feature; wer't my fitnes  
To let these hands obay my bloud,  
They are apt enough to dislocate and teare 65  
Thy flesh and bones; how ere thou art a fiend,  
A womans shape doth shield thee.

*Gon.* Marry your manhood mew — *Enter a Messenger.*

*Alb.* What newes?

*Mes.* Oh my good Lord, the Duke of *Cornwals* dead, 70  
Slaine by his Seruant, going to put out  
The other eye of Glouster.

*Alb.* Glousters eyes?

*Mes.* A Seruant that he bred, thrill'd with remorse,  
Oppos'd against the act: bending his Sword  
To his great Master, who, thereat enrag'd 75  
Flew on him, and among'st them fell'd him dead,  
But not without that harmefull stroke, which since

58 Whil'st] Q corr. Whil's Q uncorr.

59-61 See . . . woman.] Divided as in F. As prose in Q.

60 shewes] Q corr. seemes Q uncorr., F.

61 horrid] F, Q corr. horid Q uncorr. 62-9 From Q. Om. F.

63 feature;] feature, Q. 65 dislocate] Q3. dislocate Qq. 1-2.

66 bones;] bones, Q.

68 mew —] mew — — Q corr. now — — Q uncorr.

*Enter a Messenger.*] F, placed between 61 and 70, the intervening lines being omitted. *Enter a Gentleman.* Qq. 1-2: placed after newes. (69) in Q1; placed here in Q2.

69 *Alb.*] Q corr. *Alb.* Q uncorr. newes?] Q2. newes. Q1.

70-2 Oh . . . Glouster.] Divided as in F. As prose in Q.

70 *Mes.*] F. *Gent.* Q. So throughout the scene (Q. *Gent.* or *Gen.*).

72 eyes?] Q. eyes. F.

73 thrill'd] F. thrald Q.

75 thereat enrag'd] thereat intraged Q. threat-enrag'd F.

IV II THE TRAGEDIE OF KING LEAR

Hath pluckt him after.

*Alb.* This shewes you are aboute  
You Iustisers, that these our neather crimes  
80 So speedily can venge. But (O poore Glouster)  
Lost he his other eye?

*Mes.* Both, both, my Lord.  
This Leter Madam, craues a speedy answer:  
'Tis from your Sister.

*Gon.* (Aside) One way I like this well,  
But being widdow, and my Glouster with her,  
85 May all the building in my fancie plucke  
Vpon my hatefull life. Another way  
The Newes is not so tart. (Aloud.) Ile read, and answer.

[Exit.

*Alb.* Where was his Sonne, when they did take his eyes?

*Mes.* Come with my Lady hither.

*Alb.* He is not heere.

90 *Mes.* No my good Lord, I met him backe againe.

*Alb.* Knowes he the wickednesse?

*Mes.* I my good Lord: 'twas he inform'd against him  
And quit the house on purpose, that their punishment  
Might haue the freer course.

*Alb.* Glouster, I liue  
95 To thanke thee for the loue thou shew'dst the King,  
And to reuenge thine eyes. Come hither Friend,  
Tell me what more thou know'st. *Exeunt.*

78-81 This . . . eye?] Divided as in F. Divided in Q at Iustisers, [venge.] eye..

79 You Iustisers] you Iustisers Q corr. your Iustices Q uncorr. You Iustices F.

81-2 Both . . . answer:] Divided as in F. As one line in Q.

83 (Aside)] Johnson. Om. Q, F.

85 in] F. on Q.

86-7 Divided as in F. Divided in Q at tooke, [answer..

87 tart] F. tooke Q. (Aloud)] Om. Q, F. *Exit.*] Q. Om. F.

88 One line in Q. Two lines in F, divided at Sonne, . . . when] Q. When F.

94-5 Glouster . . . King,] Divided as in F. As one line in Q.

95 shew'dst] F. shewedst Q. 96 thine] F. thy Q.

97 know'st] F. knowest Q.

*Exeunt.*] F. *Exit.* Q.



THE TRAGEDIE OF KING LEAR IVIII

SCENE III

*Enter Kent and a Gentleman.*

*Kent.* Why the King of *Fraunce* is so suddenly gone backe,  
know you no reason?

*Gent.* Something he left imperfect in the state, which since his  
comming forth is thought of, which imports to the King-  
dome, so much feare and danger that his personall returne 5  
was most required and necessarie.

*Kent.* Who hath he left behind him General?

*Gent.* The Marshall of *France* Monsier *la Far*.

*Kent.* Did your letters pierce the queene to any demonstration  
of griefe? 10

*Gent.* I sir she tooke them, read them in my presence,  
And now and then an ample teare trild downe  
Her delicate cheekke, it seemed she was a queene  
Ouer her passion, who most rebell-like,  
Sought to be King ore her.

*Kent.* O then it moued her. 15

*Gent.* Not to a rage, patience and sorow stroue,  
Who should expresse her goodliest, you haue seene,  
Sun-shine and raine at once, her smiles and teares,  
Were like, a better way; those happie smilets,  
That playd on her ripe lip seemd not to know, 20  
What guests were in her eyes, which parted thence,  
As pearles from diamonds dropt; in brieft,

This scene is omitted from F.

SCENE III] Pope. Om. Q.

2 reason?] Q2. reason. Q1. 5 so] Q2. So Q1 (at beginning of a line).

7 him General?] him, General? Q2. him, General. Q1.

9 demonstration] demonstratiō Q.

10 griefe?] Q2. griefe. Q1. 11 sir] Theobald. say Q.

13-15 Her . . . ore her.] Divided as by Pope. Divided in Q at passion, [ore her..

14 Ouer] ouer Q. who] Who Q. 15 Sought] sought Q.

16 stroue] From Pope. streame Q. 17 goodliest,] Q2. goodliest Q1.

18 Sun-shine] Q2. Sun shine Q1. 19 like,] like Q. way,] way Q.

20 seemd] seem'd Pope. seeme Q. 21 eyes,] Q2. eyes Q1.

22 dropt;] Q2. dropt Q1.

IV III THE TRAGEDIE OF KING LEAR

Sorow would be a raritie most beloued,  
If all could so become it.

*Kent.* Made she no verball question?

25 *Gent.* Faith once or twice she heau'd the name of father,  
Pantingly forth as if it prest her heart,  
Cried sisters, sisters, shame of Ladies sisters:  
*Kent*, father, sisters, what ith storme ith night,  
Let pitie not be beleueed: there she shooke,  
30 The holy water from her heauenly eyes,  
And clamour moystened; then away she started,  
To deale with grieve alone.

*Kent.* It is the stars,  
The stars aboue vs gouerne our conditions,  
Else one selfe mate and make could not beget,  
35 Such different issues; you spoke not with her since?

*Gent.* No.

*Kent.* Was this before the King returnd?

*Gent.* No, since.

*Kent.* Well sir, the poore distressed *Lear*'s ith towne,  
Who some time in his better tune remembers,  
40 What we are come about, and by no meanes  
Will yeeld to see his daughter.

*Gent.* Why good sir?

*Kent.* A soueraigne shame so elbows him, his own vnkindnes  
That stript her from his benediction, turnd her  
To forraine casualties, gaue her deare rights

24 question?] Q2. question. Q1.

29 Let] Inset in Q. beleueed:] beleue'd, Q2. beleest Q1.

31 moystened:] From Capell. moystened her, Q.

32-3 It... conditions,] Divided as by Theobald. As one line in Q.

33 The] the Q.

35 issues:] Q2. issues, Q1. since:] Q2. since. Q1.

36-7 *Gent.* No... returnd:] Lined as in Q2. In one line-space in Q1.

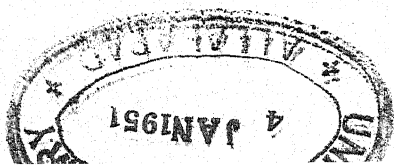
37 returnd:] Q2. returnd. Q1.

40-1 What... daughter.] Divided as by Pope. As one line in Q.

41 Will] will Q. 42 him,] Q2. him Q1.

43 benediction,] Q2. benediction Q1. her] Q2. her, Q1.

44 casualties,] Q2. casualties Q1. rights] Q2. rights, Q1.



THE TRAGEDIE OF KING LEAR IV IV

To his dog-harted daughters, these things sting 45  
His mind, so venomously that burning shame  
Detaines him from *Cordelia*.

*Gent.* Alack poore Gentleman.

*Kent.* Of *Albanies* and *Cornewals* powers you heard not?

*Gent.* Tis so they are a foote.

*Kent.* Well sir, ile bring you to our maister *Lear*, 50  
And leaue you to attend him, some deere cause  
Will in concealement wrap me vp awhile,  
When I am knowne aright you shall not greeue,  
Lending me this acquaintance, I pray you go  
Along with me. *Exeunt.* 55

SCENE IV

*Enter with Drum and Colours, Cordelia, Doctor,  
and Souldiours.*

*Cord.* Alacke, 'tis he: why, he was met euen now  
As mad as the vext Sea, singing alowd,  
Crown'd with ranke Femitar, and furrow weeds,  
With Hardokes, Hemlocke, Nettles, Cuckoo flowres,  
Darnell, and all the idle weedes that grow 5  
In our sustaining Corne. A Centery send forth;  
Search euery Acre in the high-growne field,  
And bring him to our eye. What can mans wisdom

45-7 To... *Cordelia*.] Divided as by Johnson. Divided in Q at mind, | *Cordelia*..

46 His] his Q. so] So Q. 47 Detaines] detaines Q.

48 not?] Q2. not. Q1. 51 him,] Q2. him Q1. cause] Q2. cause, Q1.

54-5 Divided as by Jennens. As one line in Q. 55 Along] along Q.

*Exeunt.*] Pope. *Exit.* Q.

SCENE IV] Pope. *Scena Tertia.* F. Om. Q.

S.D. *Enter*... *Souldiours.*] *Enter with Drum and Colours, Cordelia, Gentlemen,  
and Souldiours.* F. *Enter Cordelia, Doctor and others.* Q.

1 why,] why Q, F. 2 vext] F. vent Q.

3 Femitar] Fenitar F. femiter Q. 4 Hardokes] F. hor-docks Q.

6 Centery send] F. centurie is sent Q.

IV IV THE TRAGEDIE OF KING LEAR

In the restoring his bereaued Sense?  
 10 He that helps him, take all my outward worth.

*Doct.* There is meanes Madam:

Our foster Nurse of Nature, is repose,  
 The which he lackes: that to prouoke in him  
 Are many Simples operatiue, whose power  
 Will close the eye of Anguish.

15 *Cord.* All blest Secrets,  
 All you vnpublish'd Vertues of the earth  
 Spring with my teares; be aydant, and remediate  
 In the good mans distresse: seeke, seeke for him,  
 Least his vngouern'd rage, dissolue the life  
 That wants the meanes to leade it.

*Enter Messenger.*

20 *Mes.* Newes Madam,  
 The Brittish Powres are marching hitherward.

*Cord.* 'Tis knowne before. Our preparation stands  
 In expectation of them. O deere Father,  
 It is thy businesse that I go about:

25 Therfore great France  
 My mourning, and importun'd teares hath pittied:  
 No blowne Ambition doth our Armes incite,  
 But loue, deere loue, and our ag'd Fathers Rite:  
 Soone may I heare, and see him.

*Exeunt.*

9-10. Divided as by Pope. Divided in F at him,|worth.. Divided in Q at  
 hi m|worth..

9 Sense? Sense; F. sence, Q1. sence? Q2.

10 He] he Q, F. helps] F. can helpe Q. take] Take Q, F.

11 *Doct.* Q. *Gent.* F.

15-16 All... earth] Divided as in F. As one line in Q.

16 vnpublish'd] F. vnpublisht Q.

18 good mans distresse] Q. Goodmans desires F.

20-1 Newes... hitherward.] Divided as in F. As one line in Q.

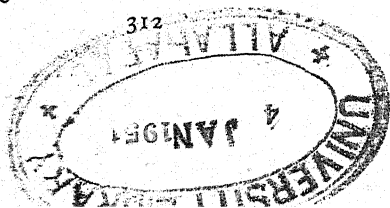
25 As a separate line first in Johnson. Appended to 24 in Q, F.

26 importun'd] F. important Q.

27 incite] F. in sight Q.

28 Rite] F. right Q.

29 *Exeunt.*] F. *Exit.* Q.



THE TRAGEDIE OF KING LEAR IV V

SCENE V

*Enter Regan, and Steward.*

*Reg.* But are my Brothers Powres set forth?

*Stew.* I Madam.

*Reg.* Himselfe in person there?

*Stew.* Madam with much ado:

Your Sister is the better Souldier.

*Reg.* Lord *Edmund* spake not with your Lord at home?

*Stew.* No Madam.

5

*Reg.* What might import my Sisters Letter to him?

*Stew.* I know not, Lady.

*Reg.* Faith he is poasted hence on serious matter:

It was great ignorance, Glousters eyes being out,

To let him liue. Where he arriues, he moues

10

All hearts against vs: *Edmund* I thinke is gone

In pittie of his misery, to dispatch

His nighted life: Moreouer to descry

The strength o'th'Enemy.

*Stew.* I must needs after him, Madam, with my Letter.

15

*Reg.* Our troopes set forth to morrow, stay with vs:

The wayes are dangerous.

*Stew.* I may not Madam:

My Lady charg'd my dutie in this busines.

*Reg.* Why should she write to *Edmund*? Might not you

SCENE V] Pope. *Scena Quarta.* F. Om. Q.

1-2 I... there?] Divided as in F. One line-space in Q.

2 there] F. Om. Q.

2-3 Madam... Souldier.] Divided as in F. As one line in Q.

4 Lord] F. Lady Q. 6 Letter] F. letters Q.

9 out.] Q2. out Q1, F. 11 *Edmund*] *Edmund*, F. and now Q.

12-14 Divided as in F. Divided in Q at life, [at'h army..

13 descry] F. discrie Q.

14 o'th'Enemy] F. at'h army Q.

15 Madam] F. Om. Q. Letter] F. letters Q.

16 troopes set] F. troope sets Q.

17-18 I... busines.] Divided as in F. As prose in Q.

19-20 Divided as in Q. Divided in F at *Edmund*?|Belike..

IV THE TRAGEDIE OF KING LEAR

20 Transport her purposes by word? Belike,  
Some things, I know not what. Ile loue thee much  
Let me vnseale the Letter.

*Stew.* Madam, I had rather —

*Reg.* I know your Lady do's not loue her Husband,  
I am sure of that: and at her late being heere,  
25 She gaue strange Eliads, and most speaking looks  
To Noble *Edmund*. I know you are of her bosome.

*Stew.* I, Madam?

*Reg.* I speake in vnderstanding: Y'are: I know't,  
Therefore I do aduise you take this note:  
30 My Lord is dead: *Edmond* and I haue talk'd,  
And more conuenient is he for my hand  
Then for your Ladies: You may gather more:  
If you do finde him, pray you giue him this;  
And when your Mistris heares thus much from you,  
35 I pray desire her call her wisdom to her.  
So fare you well:

If you do chance to heare of that blinde Traitor,  
Preferment fals on him, that cuts him off.

*Stew.* Would I could meet him Madam, I should shew  
What party I do follow.

40 *Reg.* Fare thee well. *Exeunt*

20 Transport] Q. transport F.

21 things] F. thing Q.

22 I had] F. I'de Q.

25 Eliads] F. aliads Q.

27 Madam?] F. Madam. Q.

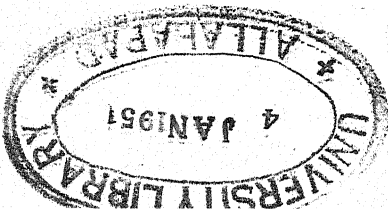
28 Y'are:] F. for Q.

30 *Edmond*] *Edmond*, F. *Edmund* Q. talk'd] F. talkt Q.

36 Lined as in F. Appended to 35 in Q. fare you well] F. farewell Q.

39 him] Q. Om. F. should] F. would Q.

40 party] F. Lady Q. *Exeunt*] F. *Exit*. Q.



THE TRAGEDIE OF KING LEAR IVvi

SCENE VI

*Enter Gloucester, and Edgar.*

*Glo.* When shall I come to th'top of that same hill?

*Edg.* You do climbe vp it now. Look how we labor.

*Glo.* Me thinkes the ground is eeuen.

*Edg.* Horrible steepe.

Hearke, do you heare the Sea?

*Glo.* No truly.

*Edg.* Why then your other Senses grow imperfect

By your eyes anguish.

*Glo.* So may it be indeed.

Me thinkes thy voyce is alter'd, and thou speak'st

In better phrase, and matter then thou did'st.

*Edg.* Y'are much deceiu'd: In nothing am I chang'd

But in my Garments.

*Glo.* Me thinkes y'are better spoken.

*Edg.* Come on Sir, heere's the place: stand still: how fearefull

And dizie 'tis, to cast ones eyes so low,

The Crowes and Choughes, that wing the midway ayre

Shew scarce so grosse as Beetles. Halfe way downe

Hangs one that gathers Sampire: dreadfull Trade:

Me thinkes he seemes no bigger then his head.

The Fishermen, that walke vpon the beach

Appeare like Mice: and yond tall Anchoring Barke,

Diminish'd to her Cocke: her Cocke, a Buoy

Almost too small for sight. The murmuring Surge,

SCENE VI] Pope. *Scena Quinta.* F. Om. Q.

S.D. *Edgar*] F. *Edmund* Q.

1 I] F. we Q.

2 vp it now] F. it vponow Q. 3 eeuen] F. euen Q.

3-4 Horrible . . . Sea?] Divided as in F. As one line in Q.

7 alter'd] F. altered Q. speak'st] F. speakest Q.

8 In] F. With Q. 9 deceiu'd] F. deceaued Q.

11 Come on Sir,] Lined as in Q. Separate line in F.

heere's] Heere's F. her's Q.

17 walke] Q. walk'd F. 18 yond] F. yon Q.

19 Diminish'd] F. Diminisht Q. Buoy] F. boui Q.

IV VI THE TRAGEDIE OF KING LEAR

That on th'vnnumbred idle Pebble chafes  
Cannot be heard so high. Ile looke no more,  
Least my braine turne, and the deficient sight  
Topple downe headlong.

*Glo.* Set me where you stand.

25 *Edg.* Giue me your hand: You are now within a foote  
Of th'extreme Verge: For all beneath the Moone  
Would I not leape vpright.

*Glo* Let go my hand:  
Heere Friend's another purse: in it, a Iewell  
Well worth a poore mans taking. Fayries, and Gods  
30 Prosper it with thee. Go thou further off,  
Bid me farewell, and let me heare thee going.

*Edg.* Now fare ye well, good Sir.

*Glo.* With all my heart.

*Edg.* Why I do trifle thus with his dispaire,  
Is done to cure it.

*Glo.* O you mighty Gods! *He kneeles.*

35 This world I do renounce, and in your sights  
Shake patiently my great affliction off:  
If I could beare it longer, and not fall  
To quarrell with your great opposelesse willes,  
My snuffe, and loathed part of Nature should  
40 Burne it selfe out. If *Edgar* liue, O blesse him:  
Now Fellow, fare thee well. *He fals.*

*Edg.* Gone Sir, farewell:

And yet I know not how conceit may rob  
The Treasury of life, when life it selfe

21 th'] F. the Q. Pebble] F. peeble Q. chafes] F. chaffes Q.

22 so] F. its so Q.

25-7 Giue . . . vpright.] Divided as in Q. Divided in F at hand: [Verge:|vpright..

26 Of] Q. of F. 27 Would] Q. would F.

30 further] F. farther Q. 32 ye] F. you Q.

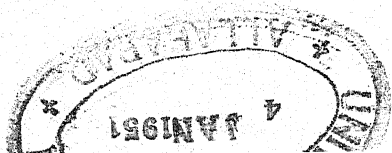
33-4 Why . . . it.] Divided as in F. As one line in Q.

34 *He kneeles.*] Q. Om. F. 39 snuffe] F. snurff Q.

40 him] F. Om. Q. 41 *He fals.*] Q. Om. F.

41-8 Gone . . . Sir?] Divided as in F. As prose in Q.

42 may] F. my Q.





THE TRAGEDIE OF KING LEAR IV VI

Yeelds to the Theft. Had he bin where he thought,  
By this had thought bin past. Aliue, or dead? 45  
Hoe, you Sir: Friend, heare you Sir, speake:  
Thus might he passe indeed: yet he reuiues.  
What are you Sir?

*Glo.* Away, and let me dye.

*Edg.* Had'st thou beene ought but Gozemore, Feathers, Ayre,  
(So many fathome downe precipitating) 50  
Thou'dst shiuer'd like an Egge: but thou do'st breath:  
Hast heauy substance, bleed'st not, speak'st, art sound,  
Ten Masts at each, make not the altitude  
Which thou hast perpendicularly fell,  
Thy life's a Myracle. Speake yet againe. 55

*Glo.* But haue I falne, or no?

*Edg.* From the dread Somnet of this Chalkie Bourne  
Looke vp a height, the shrill-gorg'd Larke so farre  
Cannot be seene, or heard: Do but looke vp.

*Glo.* Alacke, I haue no eyes: 60  
Is wretchednesse depriu'd that benefit  
To end it selfe by death? 'Twas yet some comfort,  
When misery could beguile the Tyrants rage,  
And frustrate his proud will.

*Edg.* Giue me your arme.  
Vp, so: How is't? Feele you your Legges? You stand. 65

*Glo.* Too well, too well.

*Edg.* This is about all strangenesse:  
Vpon the crowne o'th'Cliffe what thing was that

46 Friend,] F. Om. Q.

49 One line in Q. Two lines in F, divided at ought. but] Q. But F.

Gozemore] F. gosmore Q.

50 fathome] F. fadome Q. 51 Thou'dst] F. Thou hadst Q.

52 speak'st] F. speakest Q.

56 falne] F. fallen Q. no?] F. no I Q.

57 Somnet] F. summons Q. Bourne] F. borne Q.

63 Tyrants] tyrants Q. Tyrans F.

65 is't?] F. Om. Q.

66 strangenesse:] Q2. strangenesse, F. strangenes Q1.

67 o'th'] F. of the Q. Cliffe what] cliffe what Q. Cliffe. What F.

IV VI THE TRAGEDIE OF KING LEAR

Which parted from you?

*Glo.* A poore vnfortunate Beggar.

*Edg.* As I stood heere below, me thought his eyes  
70 Were two full Moones: he had a thousand Noses,  
Hornes wealk'd, and waued like the enridged Sea:  
It was some Fiend: Therefore thou happy Father,  
Thinke that the cleerest Gods, who make them Honors  
Of mens Impossibilities, haue preserued thee.

75 *Glo.* I do remember now: henceforth Ile beare  
Affliction, till it do cry out it selfe  
Enough, enough, and dye. That thing you speake of,  
I tooke it for a man: often 'twould say  
The Fiend, the Fiend; he led me to that place.

*Edg.* Beare free and patient thoughts.

*Enter Lear.*

80 But who comes heere?

The safer sense will ne're accomodate  
His Master thus.

*Lear.* No, they cannot touch me for coyning. I am the King  
himselfe.

85 *Edg.* O thou side-piercing sight!

*Lear.* Nature's aboue Art, in that respect. Ther's your  
Presse-money. That fellow handles his bow, like a Crow-  
keeper: draw mee a Cloathiers yard. Looke, looke, a  
Mouse: peace, peace, this peece of toasted Cheese will  
90 doo't. There's my Gauntlet, Ile proue it on a Gyant.

68 Beggar] F. bagger Q. 69 thought] F. thoughts Q.

70 he] F. a Q. 71 wealk'd] F. welk't Q. enridged] Q. enraged F.

73 make them] F. made their Q.

78 'twould] F. would it Q.

79 Fiend;] Fiend, F. fiend, Q.

80 Beare] F. Bare Q. *Enter Lear.*] F, placed here. *Enter Lear mad.* Q,  
placed after thus. (82).

81 ne're] F. neare Q.

82 Lined as in F. Appended to 81 in Q.

83 coyning] Q. crying F. 86 Nature's] F. Nature is Q.

89 this peece of] F. this Q. 90 doo't] F. do it Q.

THE TRAGEDIE OF KING LEAR IV VI

Bring vp the browne Billes. O well flowne Bird: i'th' clout, i'th'clout: Hewgh. Giue the word.

*Edg.* Sweet Mariorum.

*Lear.* Passe.

*Glo.* I know that voice.

*Lear.* Ha! *Gonerill* with a white beard? They flatter'd me like a Dogge, and told mee I had white hayres in my Beard, ere the blacke ones were there. To say I, and no, to euery thing that I said: I, and no too, was no good Diuinity. When the raine came to wet me once, and the winde to make me chatter: when the Thunder would not peace at my bidding, there I found 'em, there I smelt 'em out. Go too, they are not men o'their words; they told me, I was euery thing: 'Tis a Lye, I am not Agu-prooffe.

*Glo.* The tricke of that voyce, I do well remember: Is't not the King?

*Lear.* I, euery inch a King.

When I do stare, see how the Subiect quakes.

I pardon that mans life. What was thy cause? Adultery?

Thou shalt not dye: dye for Adultery? No, The Wren goes too't, and the small gilded Fly Do's letcher in my sight.

Let Copulation thrue: For Glousters bastard Son Was kinder to his Father, then my Daughters

91-2 i'th'clout, i'th'clout: Hewgh.] F. in the ayre, hagh, Q.

96 *Gonerill* with a white beard?] F. *Gonorill*, ha *Regan*, Q.

97 white] Q. the white F. 99 that I] F. I Q.

102 found 'em] F. found them Q. 102-3 smelt 'em] F. smelt them Q.

103 o'] F. of Q. 104-5 Agu-prooffe] F. argue-prooffe Q.

106-7 The... King?] Divided as in F. As prose in Q.

107-9 I... cause?] Divided as in F. As prose in Q. 107 euery] F. euer Q.

110-17 Divided as by Johnson. Divided in F at for Adultery?|Fly|thruie:|

Father,|sheets.|Souldiers.. As prose in Q.

111 Thou] thou Q, F. dye: dye] F. die Q.

112 The] the Q, F. 113 Do's] F. doe Q.

115 Was] was Q, F. then] Q. Then F.

IV VI THE TRAGEDIE OF KING LEAR

- Got 'twene the lawfull sheets.  
 Too't Luxury pell-mell, for I lacke Souldiers.  
 Behold yond simpring Dame,  
 Whose face betweene her Forkes presages Snow;  
 120 That minces Vertue, & do's shake the head  
 To heare of pleasures name.  
 The Fitchew, nor the soyled Horse goes too't  
 With a more riotous appetite:  
 Downe from the waste they are Centaures,  
 125 Though Women all about:  
 But to the Girdle do the Gods inherit,  
 Beneath is all the Fiends.  
 There's hell, there's darkenes, there is the sulphurous pit;  
 burning, scalding, stench, consumption: Fye, fie, fie; pah,  
 130 pah: Giue me an Ounce of Ciuet; good Apothecary  
 sweeten my imagination: There's money for thee.

*Glo.* O let me kisse that hand.

*Lear.* Let me wipe it first, it smelles of Mortality.

- Glo.* O ruin'd peece of Nature, this great world  
 135 Shall so weare out to naught. Do'st thou know me?

*Lear.* I remember thine eyes well enough: dost thou squiny at  
 me? No, doe thy worst blinde Cupid, Ile not loue. Reade  
 thou this challenge, marke but the penning of it.

116 Got] got Q, F.

118-26 Divided as by Johnson. As prose in Q, F. 118 yond] F. yon Q.

119 Whose] whose Q, F. presages] F. presageth Q.

120 That] that Q, F. do's] F. do Q. 121 To] to F. Om. Q.

122 The] F. to Q. 123 With] with Q, F.

124 they are] F. tha're Q. 125 Though] though Q, F.

126 But] but Q, F. 127-8 Divided as in Globe ed. As prose in Q, F.

127 Beneath] beneath Q, F.

128 there is] F. ther's Q. sulphurous] F. sulphury Q.

129 consumption] F. consumation Q. 131 sweeten] F. to sweeten Q.

133 One line in Q. Two lines in F, divided at first,.

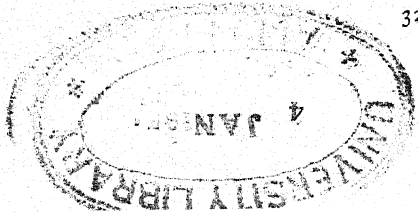
Let me] F. Here Q. it smelles] It smelles F. it smels Q.

134-5 Divided as by Rowe. Divided in F at world|naught.|me?.. As prose in Q.

135 Shall] F. should Q. Do'st thou] F. do you Q.

136 thine] F. thy Q. enough] F. inough Q. at] F. on Q.

138 this] F. that Q. but] F. Om. Q. of it] F. oft Q.



THE TRAGEDIE OF KING LEAR IVVI

*Glo.* Were all thy Letters Sunnes, I could not see.

*Edg.* I would not take this from report, it is, 140  
And my heart breakes at it.

*Lear.* Read.

*Glo.* What, with the Case of eyes?

*Lear.* Oh ho, are you there with me? No eies in your head, nor  
no mony in your purse? Your eyes are in a heauy case, 145  
your purse in a light, yet you see how this world goes.

*Glo.* I see it feelingly.

*Lear.* What, art mad? A man may see how this world goes,  
with no eyes. Looke with thine eares: See how yond  
Iustice railes vpon yond simple theefe. Hearke in thine 150  
eare: Change places, and handy-dandy, which is the  
Iustice, which is the theefe: Thou hast seene a Farmers  
dogge barke at a Beggar?

*Glo.* I Sir.

*Lear.* And the Creature run from the Cur: there thou might'st 155  
behold the great image of Authoritie, a Dogg's obey'd in  
Office.

Thou, Rascall Beadle, hold thy bloody hand:

Why dost thou lash that Whore? Strip thy owne backe,

Thou hotly lusts to vse her in that kind, 160

For which thou whip'st her. The Vsurer hangs the Cozener.

139 thy] F. the Q. see] F. see one Q.

140-1 Divided as by Theobald. Divided in F at report,|it.. As prose in Q.

140 it] Q. It F.

141 And] and Q. F.

143 What,] Q2. What F. What! Q1.

148 this] F. the Q.

149 thine] F. thy Q. yond] F. yon Q.

150 yond] F. yon Q. thine] F. thy Q.

151 Change places, and] F. Om. Q.

152 Iustice] F. theefe Q.

theefe] F. Iustice Q.

156 Dogg's obey'd] F. dogge, so bade Q.

158-61 Divided as by Pope. As prose in Q, F.

159 Why] why Q, F. thy] F. thine Q.

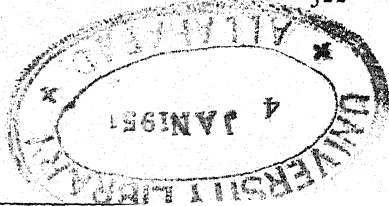
160 Thou] thou F. thy bloud Q.

161 For] for Q, F. Cozener] F. cosioner Q.

IV VI THE TRAGEDIE OF KING LEAR

- Thorough tatter'd cloathes smal Vices do appeare:  
 Robes, and Furr'd gownes hide all. Plate sinne with Gold,  
 And the strong Lance of Iustice, hurtlesse breakes:  
 165 Arme it in ragges, a Pigmies straw do's pierce it.  
 None do's offend, none, I say none, Ile able 'em;  
 Take that of me my Friend, who haue the power  
 To seale th'accusers lips. Get thee glasse-eyes,  
 And like a scuruy Politician, seeme  
 170 To see the things thou dost not. Now, now, now, now.  
 Pull off my Bootes: harder, harder, so.  
*Edg.* O matter, and impertinency mixt,  
 Reason in Madnesse.  
*Lear.* If thou wilt weepe my Fortunes, take my eyes.  
 175 I know thee well enough, thy name is Gloucester:  
 Thou must be patient; we came crying hither:  
 Thou know'st, the first time that we smell the Ayre  
 We wawle, and cry. I will preach to thee: Marke.  
*Glo.* Alacke, alacke the day.  
 180 *Lear.* When we are borne, we cry that we are come  
 To this great stage of Fooles. This a good blocke:  
 It were a delicate stratagem to shoo  
 A Troope of Horse with Felt: Ile put't in prooffe,

- 162-71 Divided as by Rowe. As prose in Q, F.  
 162 Thorough tatter'd cloathes] F. through tottered raggs Q.  
 smal] Q. great F.  
 163 Furr'd gownes hide] F. furd-gownes hides Q.  
 163-8 Plate ... lips.] From F. Om. Q.  
 163 Plate sinne] Plate sin Theobald (ed. 2). Place sinnes F.  
 164 And] and F. 167 Take] take F. 168 To] to F.  
 169 And] and Q, F. 170-1 Divided as by Capell. As prose in Q, F.  
 170 To] to Q, F. dost] F. doest Q.  
 Now, now, now, now.] F. no now Q.  
 172-3 Divided as in F. As one line in Q.  
 174-8 Divided as in F. As prose in Q.  
 174 Fortunes] F. fortune Q. 175 enough] F. inough Q.  
 177 know'st] F. knowest Q.  
 178 wawle] F. wayl Q. Marke] F. marke me Q.  
 180-5 Divided as in F. As prose in Q. 182 shoo] F. shoot Q.  
 183 Felt] F. fell Q. Ile ... prooffe,] F. Om. Q.



THE TRAGEDIE OF KING LEAR IV VI

And when I haue stolne vpon these Son in Lawes,  
Then kill, kill, kill, kill, kill, kill.

185

*Enter three Gentlemen.*

1 *Gent.* Oh heere he is: lay hand vpon him. Sir,  
Your most deere Daughter —

*Lear.* No rescue? What, a Prisoner? I am euen  
The Naturall Foole of Fortune. Vse me well,  
You shall haue ransome. Let me haue Surgeons,  
I am cut to'th'Braines.

190

1 *Gent.* You shall haue any thing.

*Lear.* No Seconds? All my selfe?

Why, this would make a man, a man of Salt  
To vse his eyes for Garden water-pots,  
I and laying Autums dust. I wil die brauely,  
Like a smugge Bridegroom. What? I will be Iouiall:  
Come, come, I am a King, Masters, know you that?

195

1 *Gent.* You are a Royall one, and we obey you.

*Lear.* Then there's life in't. Come, and you get it, you shall  
get it by running: Sa, sa, sa, sa.

*Exit King running.* 200

184 stolne] F. stole Q.

185 S.D. *Enter three Gentlemen.*] Q. *Enter a Gentleman.* F.

186-7 Divided as in F. As one line in Q.

186 1 *Gent.*] *Gent.* Q, F. So throughout the scene. hand] F. hands Q.  
him. Sir,] Johnson. him, Sir, F. him sirs, Q.

187 Daughter] F. Om. Q.

188-91 No ... Braines.] Divided as in F. As prose in Q.

188 euen] F. eene Q. 190 Surgeons] F. a churgion Q.

191 to'th'] F. to the Q. 192-3 Divided as in F. As prose in Q.

193 a man, a man] F. a man Q.

194 water-pots,] waterpots, Q. water-pots. F. 195 I ... dust.] Q. Om. F.

194-5 Lined as by Pope (who however reads 'And' for 'I and'). The portion  
given in F is in one line: 'to vse ... dust.' is as prose in Q. In Q 'I will  
die ... know you that.' forms a new speech, also assigned to Lear, and set  
as prose.

196-7 Lined as in F. 196 smugge] F. Om. Q.

197 Masters] F. my maisters Q.

199-200 As prose in Q. As two lines in F, divided at it.,

199 Come,] F. nay Q. you shall] Q. You shall F.

200 by] F. with Q. Sa ... sa.] F. Om. Q.

*Exit King running.*] Q. *Exit.* F.

IV VI THE TRAGEDIE OF KING LEAR

1 *Gent.* A sight most pittifull in the meanest wretch,  
Past speaking of in a King. Thou hast one Daughter  
Who redeemes Nature from the generall curse  
Which twaine haue brought her to.

*Edg.* Haile gentle Sir.

205 1 *Gent.* Sir, speed you: what's your will?

*Edg.* Do you heare ought (Sir) of a Battell toward?

1 *Gent.* Most sure, and vulgar: Euery one heares that,  
Which can distinguish sound.

*Edg.* But by your fauour:  
How neere's the other Army?

210 1 *Gent.* Neere, and on speedy foot: the maine descry  
Stands on the hourelly thought.

*Edg.* I thanke you Sir, that's all.

1 *Gent.* Though that the Queen on special cause is here  
Her Army is mou'd on.

*Edg.* I thanke you Sir. *Exeunt Gentlemen.*

*Glo.* You euer gentle Gods, take my breath from me,  
215 Let not my worser Spirit tempt me againe  
To dye before you please.

*Edg.* Well pray you Father.

*Glo.* Now good sir, what are you?

*Edg.* A most poore man, made tame to Fortunes blows  
Who, by the Art of knowne, and feeling sorrowes,  
220 Am pregnant to good pittie. Giue me your hand,

201-4 A . . . to.] Divided as in F. As prose in Q.

202 one] Q. a F.

204 haue] F. hath Q.

206 (Sir)] F. Om. Q. toward?] Q2. toward. Q1, F.

207-8 Most . . . sound.] Divided as in Q. Divided in F at vulgar:]sound..

207 heares] F. here's Q.

208 Which] which F. That Q. sound] F. sence Q.

208-9 But . . . Army?] Divided as in F. As one line in Q.

210 speedy foot] F. speed fort Q.

descry] F. descryes Q.

211 Stands] F. Standst Q. thought] F. thoughts Q.

213 *Exeunt Gentlemen.*] *Exit.* Q, F; placed here in Q, after on. (213) in F.

218 tame to] F. lame by Q.



THE TRAGEDIE OF KING LEAR IV VI

Ile leade you to some biding.

*Glo.*

Heartie thanks:

The bountie, and the benizon of Heauen  
To boot, and boot.

*Enter Steward.*

*Stew.*

A proclaim'd prize: most happie:

That eyelesse head of thine, was first fram'd flesh  
To raise my fortunes. Thou old, vnhappy Traitor, 225  
Breefely thy selfe remember: the Sword is out  
That must destroy thee.

*Glo.*

Now let thy friendly hand

Put strength enough too't.

*Stew.*

Wherefore, bold Pezant,

Dar'st thou support a publish'd Traitor? Hence,  
Least that th'infection of his fortune take 230  
Like hold on thee. Let go his arme.

*Edg.* Chill not let go Zir, without vurther 'casion.

*Stew.* Let go Slaue, or thou dy'st.

*Edg.* Good Gentleman goe your gate, and let poore volke  
passe: and 'chud ha'bin zwaggerd out of my life, 'twould 235

221-3 Heartie . . . and boot.] Divided as in F. As prose in Q.

222 bountie] F. bornet Q uncorr. bounty Q corr.

the benizon] F, Q corr. beniz Q uncorr.

222-3 Heauen[To boot, and boot.] F. heauen to saue thee. Q uncorr.  
heauen, to boot, to boot. Q corr.

223-7 A . . . thee.] Divided as in F. As prose in Q.

223 happie:] happy: F2. happie F1. happy, Q.

224 first] F, Q corr. Om. Q uncorr. Insertion in Q corr. results in different  
lining: lines of speech end in Q uncorr. at thine|tray-|de-|thee.; in Q corr.  
at thine|vnhappy|must|thee..

225 old] F. most Q.

227-8 Now . . . too't.] Divided as in F. As one line in Q.

228-31 Wherefore . . . arme.] Divided as in F. As prose in Q.

229 Dar'st] F. durst Q. publish'd] F. publisht Q.

230 that th'] F. the Q.

232 One line in Q. Two lines in F, divided at Zir,. Zir] F. sir Q.  
without] Q. Without F. vurther 'casion] F. cagion Q.

233 dy'st] F. diest Q. 234 and] F. Om. Q.

235 ha'bin] F. haue beene Q. So also in 236.

zwaggerd] F. swaggar'd Q. 'twould] F. it would Q.

IV VI THE TRAGEDIE OF KING LEAR

not ha'bin zo long as 'tis, by a vortnight. Nay, come not  
neere th'old man: keepe out che vor' ye, or ice try  
whither your Costard, or my Ballow be the harder; chill  
be plaine with you.

240 *Stew.* Out Dunghill. *They fight.*

*Edg.* Chill picke your teeth Zir: come, no matter vor your  
foynes.

*Stew.* Slaue thou hast slaine me: Villain, take my purse;

If euer thou wilt thriue, bury my bodie,  
245 And giue the Letters which thou find'st about me,  
To *Edmund* Earle of Glouster: seeke him out  
Vpon the English party. Oh vntimely death, death.

*He dies.*

*Edg.* I know thee well. A seruiceable Villaine,  
As duteous to the vices of thy Mistris,  
As badnesse would desire.

250 *Glo.* What, is he dead?

*Edg.* Sit you downe Father: rest you.  
Let's see these Pockets; the Letters that he speakes of  
May be my Friends: hee's dead; I am onely sorry  
He had no other Deathsman. Let vs see:

236 zo] F. so Q. as 'tis] F. Om. Q.

vortnight] F, Q corr. fortnight Q uncorr.

237 th'] F. the Q. out] F, Q corr. out, Q uncorr.

che vor' ye] che vor'ye F. cheuore ye Q. ice] F. ile Q.

238 whither] F. whether Q. Costard] F. coster Q uncorr. costerd Q  
corr.

Ballow] F. battero Q uncorr. bat Q corr. chill] F. ile Q.

240 *They fight.*] Q2. *they fight.* Q1. Om. F.

241 Zir] F. sir Q. vor] F. for Q.

246-7 out[Vpon] F. out vpon Q uncorr. out, vpon Q corr.

247 Vpon] Lined as in F. Appended to 246 in Q.

English] F. *British* Q uncorr. *Brittish* Q corr.

*He dies.*] Q. Om. F.

250 As . . . desire.] Lined as in F. Appended to 249 in Q.

251-5 Divided as in F. Divided in Q at pockets|friends,|deathsmā|not.

251-2 you.|Let's] F. you lets Q uncorr. you,lets Q corr. *not*

252 these] F. his Q. the] F. These Q.

252-3 of[May] F. of may Q uncorr. of, may Q corr.

253 sorry] F. sorrow Q.

THE TRAGEDIE OF KING LEAR IV vi

Leaue gentle waxe, and manners blame vs not: 255  
To know our enemies mindes, we rip their hearts,  
Their Papers is more lawfull.

*Reads the Letter.*

*Let our reciprocall vowes be remembred. You haue manie  
opportunities to cut him off: if your will want not, time  
and place will be fruitfully offer'd. There is nothing 260  
done, if hee returne the Conqueror. Then am I the Pris-  
oner, and his bed, my Gaole, from the loathed warmth  
whereof, deliuer me, and supply the place for your  
Labour.*

*Your (Wife, so I would say) affectionate Ser- 265  
uant. Gonerill.*

Oh indistinguish'd space of Womans will,  
A plot vpon her vertuous Husbands life,  
And the exchange my Brother: heere, in the sands  
Thee Ile rake vp, the poste vnsanctified 270  
Of murtherous Letchers: and in the mature time,  
With this vngracious paper strike the sight  
Of the death-practis'd Duke: for him 'tis well,  
That of thy death, and businesse, I can tell.  
*Glo.* The King is mad: How stiffe is my vilde sense 275  
That I stand vp, and haue ingenious feeling

255 manners] Q. manners: F. not:] Pope. not Q, F.

256 mindes, we] F. minds wee'd Q uncorr. minds, wee'd Q corr.

257 S.D. *Reads the Letter.*] F. *A letter.* Q corr. Om. Q uncorr.

258-66 *Let . . . Seruant.*] Italic in F, roman in Q.

258 *our*] F. your Q.

261 *done, if*] done, If Q. *done. If* F.

*Conqueror. Then*] From Pope. *Conqueror, then* F. conquerour, then Q.

262 *Gaole*] F. gayle Q uncorr. iayle Q corr.

265 Newline in F. Straighton in Q. Brackets as in F. Q brackets so . . . say.  
*affectionate*] F. your affectionate Q.

265-6 *Seruant. Gonerill.*] F. seruant and for you her owne for *Venter*,  
*Gonorill.* Q.

267 Headed *Edg.* in Q. No heading in F. indistinguish'd] F4. indin-  
guish'd F1. Indistinguish't Q. will] F. wit Q.

269 the sands] Q. rhe sands F.

275 One line in Q. Two lines in F, divided at mad:.

IV VII THE TRAGEDIE OF KING LEAR

Of my huge Sorrowes! Better I were distract,  
 So should my thoughts be seuer'd from my greefes,  
 And woes, by wrong imaginations loose  
 The knowledge of themselues. *Drum afarre off.*

280 *Edg.* Giue me your hand:  
 Farre off methinkes I heare the beaten Drumme.  
 Come Father, Ile bestow you with a Friend. *Exeunt.*

SCENE VII

*Enter Cordelia, Kent, Doctor, and Gentleman.*

*Cord.* O thou good *Kent*, how shall I liue and worke  
 To match thy goodnesse? My life will be too short,  
 And euery measure faile me.

5 *Kent.* To be acknowledg'd Madam is ore-pai'd,  
 All my reports go with the modest truth,  
 Nor more, nor clipt, but so.

*Cord.* Be better suited,  
 These weedes are memories of those worser houres:  
 I prythee put them off.

*Kent.* Pardon deere Madam,  
 Yet to be knowne shortens my made intent,

277 Sorrowes!] Sorrowes? F. sorowes, Q.

278 seuer'd] F. fenced Q.

280 *Drum afarre off.*] F, placed after greefes, (278). *A drum a farre off.* Q,  
 placed here.

280-2 Giue . . . Friend.] Divided as in F. As two lines in Q, divided at beaten  
 (with 'drum,' tucked down)|friend..

282 *Exeunt.*] F. *Exit.* Q.

SCENE VII] *Scena Septima.* F. Om. Q.

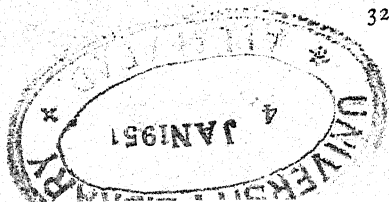
S.D. *Enter . . . Gentleman.*] *Enter Cordelia, Kent, and Gentleman.* F. *Enter  
 Cordelia, Kent and Doctor.* Q.

1-3 Divided as by Rowe. Divided in F at *Kent*,|worke|goodnesse?|short,|me..  
 Divided in Q at match (with 'thy goodnes,' tucked up)|me..

1 how] Q. How F.

6-8 Be . . . off.] Divided as in F. Divided in Q at those|off..

8 Pardon] F. Pardon me Q.



THE TRAGEDIE OF KING LEAR IV VII

- My boone I make it, that you know me not, 10  
Till time, and I, thinke meet.
- Cord.* Then be't so my good Lord: How do's the King?  
*Doct.* Madam sleepes still.
- Cord.* O you kind Gods! 15  
Cure this great breach in his abused Nature,  
Th'vntun'd and iarring senses, O winde vp,  
Of this childe-changed Father.
- Doct.* So please your Maiesty,  
That we may wake the King, he hath slept long!
- Cord.* Be gouern'd by your knowledge, and proceede 20  
I'th'sway of your owne will: is he array'd?
- Enter Lear in a chaire carried by Seruants*
- Gent.* I Madam: in the heauinesse of sleepe,  
We put fresh garments on him.
- Doct.* Be by good Madam when we do awake him,  
I doubt not of his Temperance.
- Cord.* Very well.
- Doct.* Please you draw neere, louder the musicke there. 25
- Cord.* O my deere Father, restauration hang  
Thy medicine on my lippes, and let this kisse  
Repaire those violent harmes, that my two Sisters  
Haue in thy Reuerence made.
- Kent.* Kind and deere Princesse.
- Cord.* Had you not bin their Father, these white flakes 30

12 One line in Q. Two lines in F, divided at Lord:.

13 *Doct.*] Q. *Gent.* F.

14 Separate line in F. Prefixed to 15 in Q.

16 Th'] F. The Q. iarring] F. hurrying Q.

17 *Doct.*] Q. *Gent.* F.

17-18 So... long!] Divided as in F. Divided in Q at king,|long..

18 long!] long? F. long. Q. 20 S.D. *Enter... Seruants*] F. Om. Q.

21 *Gent.*] F. *Doct.* Q. of] F. of his Q.

23 *Doct.*] Globe ed. *Phy.* Capell. *Gent.* Q. Continued to *Gent.* in F.

Be... Madam] F. Good madam be by, Q. 24 not] Q. Om. F.

24-5 Very... there.] From Q. Om. F. 25 there.] Q2. there, Q1.

26-8 Divided as in F. Divided in Q at lips,|sisters.

26 restauration] F. restoratiō Q. 29 Kind] F. Klnd Q.

IV VII THE TRAGEDIE OF KING LEAR

Did challenge pittie of them. Was this a face  
 To be oppos'd against the warring windes?  
 To stand against the deepe dread bolted thunder,  
 In the most terrible and nimble stroke  
 35 Of quick crosse lightning to watch, poore *Perdu*,  
 With this thin helme? Mine Enemies dogge,  
 Though he had bit me, should haue stood that night  
 Against my fire, and was't thou faine (poore Father)  
 To houell thee with Swine and Rogues forlorne,  
 40 In short, and musty straw? Alacke, alacke,  
 'Tis wonder that thy life and wits, at once  
 Had not concluded all. He wakes, speake to him.

*Doct.* Madam do you, 'tis fittest.

*Cord.* How does my Royall Lord? How fares your Maiesty?

45 *Lear.* You do me wrong to take me out o'th'graue,  
 Thou art a Soule in blisse, but I am bound  
 Vpon a wheele of fire, that mine owne teares  
 Do scald, like molten Lead.

*Cord.* Sir, do you know me?

*Lear.* You are a spirit I know, where did you dye?

50 *Cord.* Still, still, farre wide.

*Doct.* He's scarce awake, let him alone a while.

*Lear.* Where haue I bin? Where am I? Faire day light?

31 Did challenge] F. Had challengd Q.

32 oppos'd] F. exposd Q. warring] Q. iarring F.

33-6 To . . . helme?] From Q. Om. F.

35 watch,] Warburton. watch Q. *Perdu*,] *Per du*, Q. perdu! Warburton.

36 helme?] Q2. helme Q1.

36-8 Mine . . . Father)] Divided as in Q. In F Mine begins a line, and the  
 division is at bit me, [fire,] [Father).

36 Enemies] F. iniurious Q.

37 Though] Q. though F. should] Q. Should F.

38 Against] Q. against F. and] Q. And F. was't] F. wast Q.

43 *Doct.*] Q. *Gen.* F. So also in 51.

44 One line in Q. Two lines in F, divided at Lord?.

45 o'th'] F. ath Q. 48 scald] Q. scal'd F. do you] F. Om. Q.

49 You are] F. Yar Q.

51 One line in Q. Two lines in F, divided at awake,. let] Q. Let F.

52 One line in Q. Two lines in F, divided at bin?.

THE TRAGEDIE OF KING LEAR IV VII

I am mightily abus'd; I should eu'n dye with pitty  
To see another thus. I know not what to say:  
I will not sweare these are my hands: let's see, 55  
I feele this pin pricke, would I were assur'd  
Of my condition.

*Cord.* O looke vpon me Sir,  
And hold your hand in benediction o're me,  
You must not kneele.

*Lear.* Pray do not mocke me: 60  
I am a very foolish fond old man,  
Fourescore and vpward, not an houre more, nor lesse:  
And to deale plainly,  
I feare I am not in my perfect mind.  
Me thinkes I should know you, and know this man,  
Yet I am doubtfull: For I am mainly ignorant 65  
What place this is: and all the skill I haue  
Remembers not these garments: nor I know not  
Where I did lodge last night. Do not laugh at me,  
For (as I am a man) I thinke this Lady  
To be my childe *Cordelia*.

*Cord.* And so I am: I am. 70

*Lear.* Be your teares wet? Yes faith: I pray weepe not,  
If you haue poyson for me, I will drinke it:  
I know you do not loue me, for your Sisters  
Haue (as I do remember) done me wrong.  
You haue some cause, they haue not.

*Cord.* No cause, no cause. 75

*Lear.* Am I in France?

*Kent.* In your owne kingdome Sir.

53 eu'n] F. ene Q.

57 Of my condition.] Lined as in F. Suffixed to 56 in Q.

57-9 O . . . kneele.] Divided as in F. As prose in Q.

58 hand] F. hands Q. 59 You] F. no sir you Q. me] F. Om. Q.

61 One line in Knight. Two lines in F, divided at vpward.,

not . . . lesse:] F. Om. Q. not] Not F.

62 Lined as in F. In Q, forms second half of line beginning Fourescore. . .

70 am: I am.] F. am. Q.

71 One line in Q. Two lines in F, divided at wet?.

IV VII THE TRAGEDIE OF KING LEAR

*Lear.* Do not abuse me.

*Doct.* Be comforted good Madam, the great rage  
You see is kill'd in him: and yet it is danger  
80 To make him euen ore the time hee has lost;  
Desire him to go in, trouble him no more  
Till further settling.

*Cord.* Wil't please your Highnesse walke? [giue,

*Lear.* You must beare with me: Pray you now forget, and for-  
85 I am old and foolish. *Exeunt. Manet Kent and Gent.*

*Gent.* Holds it true sir that the Duke of *Cornwall* was so  
slaine?

*Kent.* Most certaine sir.

*Gent.* Who is conductor of his people?

90 *Kent.* As tis said, the bastard sonne of *Gloster*.

*Gent.* They say *Edgar* his banisht sonne is with the Earle of  
*Kent* in *Germanie*.

*Kent.* Report is changeable, tis time to looke about, the powers  
of the kingdome approach apace.

95 *Gent.* The arbitrement is like to be bloudie, fare you well  
sir. *Exit.*

*Kent.* My poynt and period will be throughly wrought,  
Or well, or ill, as this dayes battels fought. *Exit.*

78-82 Divided as by Theobald. As prose in Q. As verse in F, with and . . .  
lost; omitted, divided at rage|go in,|setling..

78 *Doct.*] Q. *Gent.* F. 79 kill'd] F. cured Q.

79-80 and . . . lost;] From Q. Om. F.

80 To] to Q. lost;] Q2. lost, Q1.

81 Desire] desire Q, F. trouble] Q. Trouble F.

82 Till] till Q, F. 83 Wil't] Will't Rowe. Wilt Q, F.

84-5 As prose in Q. Divided in F at me:]forgiue,|foolish..

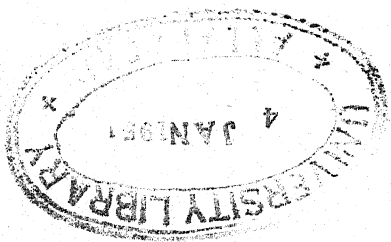
84 you] F. Om. Q. 85 *Exeunt* . . . *Gent.*] Q. *Exeunt* F.

86-98 From Q. Om. F.

93-6 As prose in Theobald. As three lines in Q, divided at about,|apace.|sir..

93 the] The Q. 95 arbitrement] Q2. arbitment Q1.

96 *Exit.*] *Exit Gent.* Theobald. Om. Q.





# ACT V

## SCENE I

*Enter with Drumme and Colours, Edmund, Regan,  
Gentlemen, and Souldiers.*

*Edm.* (To a Gentleman) Know of the Duke if his last purpose  
Or whether since he is aduis'd by ought [hold,  
To change the course, he's full of alteration,  
And selfereprouing, bring his constant pleasure.

*Exit Gentleman.*

*Reg.* Our Sisters man is certainly miscarried. 5

*Edm.* 'Tis to be doubted Madam.

*Reg.* Now sweet Lord,  
You know the goodnesse I intend vpon you:  
Tell me but truly, but then speake the truth,  
Do you not loue my Sister?

*Edm.* In honour'd Loue.

*Reg.* But haue you neuer found my Brothers way, 10  
To the fore-fended place?

*Edm.* That thought abuses you.

*Reg.* I am doubtfull that you haue beene coniunct  
And bosom'd with hir, as far as we call hers.

ACT V] *Actus Quintus.* F. Om. Q.

SCENE I] *Scena Prima.* F. Om. Q.

S.D. *Enter . . . Souldiers.*] F (with full stop after *Regan*). *Enter Edmund, Regan,  
and their powers.* Q.

1 *Edm.*] *Bast.* Q, F. So in his speech-headings throughout the scene. (To a  
Gentleman)] Om. Q, F. See 4 below.

3 he's] F, Q uncorr. hee's Q corr.  
alteration] F, Q corr. abdication Q uncorr.

4 selfereprouing] F. selfe reproving Q.

*Exit Gentleman.*] Om. Q, F. *To an officer; who bows, and goes out.*  
Capell. *To a Gentleman, who goes out.* Globe ed.

9 In] F. I, Q. 11 fore-fended] F. forfended Q.

11-13 That . . . hers.] From Q. Om. F.

12-13 Divided as in Q2. As prose in Q1.

13 And] Q2. and Q1.

*Edm.* No by mine honour, Madam.

15 *Reg.* I neuer shall endure her, deere my Lord  
Be not familiar with her.

*Edm.* Feare me not,  
She and the Duke her husband.

*Enter with Drum and Colours, Albany, Gonerill,  
Soldiers.*

*Gon.* (Aside) I had rather loose the battaile, then that sister  
Should loosen him and mee.

20 *Alb.* Our very louing Sister, well be-met:  
Sir, this I heard, the King is come to his Daughter  
With others, whom the rigour of our State  
Forc'd to cry out. Where I could not be honest  
I neuer yet was valiant: for this busines  
25 It touches vs, as *France* inuades our land,  
Not bolds the King, with others, whome I feare  
Most iust and heauy causes make oppose.

*Edm.* Sir you speake nobly.

*Reg.* Why is this reasond?

*Gon.* Combine together 'gainst the Enemie:  
30 For these domesticke and particular broiles,

15-16 I . . . her.] Divided as in F. As one line in Q, with 'with her.' tucked up.

15 endure] F. indure Q.

16-17 Feare . . . husband.] Divided as by Capell. As one line in Q, F.

16 me] Q. Om. F.

17 She] she F. shee Q.

17 S.D. *Enter . . . Soldiers.*] F. *Enter Albany and Gonerill with troupes.* Q.

18-19 From Q. Om. F. Divided as by Theobald. As prose in Q.

18 (Aside)] Theobald. Om. Q.

19 Should] should Q.

21 Sir,] F. For Q. heard] F. heare Q.

23 Forc'd] F. Forst Q. out.] F, Q2. out, Q1.

23-8 Where . . . nobly.] From Q. Om. F.

23 Where] Q2. where Q1.

24 valiant:] Q2. valiant, Q1.

25 land,] land Q.

26 others,] others Q. feare] feare, Q. 29 together] F. together Q.

30 and particular broiles,] and particurlar broiles, F. dore particulars Q.  
particular] F2.

Are not the question heere.

*Alb.* Let's then determine

With th'ancient of warre on our proceeding.

*Edm.* I shall attend you presently at your tent.

*Reg.* Sister you'le go with vs?

*Gon.* No.

35

*Reg.* 'Tis most conuenient, pray go with vs.

*Gon.* (Aside) Oh ho, I know the Riddle, (Aloud) I will goe.

*As they are going out, enter Edgar disguised.*

*Edg.* If ere your Grace had speech with man so poore,  
Heare me one word.

*Alb.* Ile ouertake you,

*Exeunt all but Albany and Edgar.*

speake.

*Edg.* Before you fight the Battaile, ope this Letter:

40

If you haue victory, let the Trumpet sound  
For him that brought it: wretched though I seeme,  
I can produce a Champion, that will proue  
What is auouched there. If you miscarry,  
Your businesse of the world hath so an end,  
And machination ceases. Fortune loue you.

45

*Alb.* Stay till I haue read the Letter.

*Edg.* I was forbid it:

31 the] F. to Q.

31-2 Let's . . . proceeding.] Divided as in Q2. As prose in Q1. Divided in  
F at warre] proceeding..

31 Let's] F. Let vs Q.

32 With] with Q, F. th'ancient] F. the auntient Q. on] Q. On F.  
proceeding] F. proceedings Q.

33 From Q. Om. F. 36 pray] F. pray you Q.

37 (Aside)] Capell. Om Q, F. Extent of Aside as in Capell.  
(Aloud)] Om. Q, F.

S.D. As . . . disguised.] Theobald. *Exeunt both the Armies.* Enter Edgar. F.  
Enter Edgar Q.

39 *Exeunt . . . Edgar.*] As in Camb. ed., but placed after speake. in that ed.  
Placed here in Furness. *Exeunt.* Q, placed after word. (39). Om. F.

46 And machination ceases.] F. Om. Q. loue] Q. loues F.

47-9 I was . . . againe.] Divided as in F. As prose in Q.

VI THE TRAGEDIE OF KING LEAR

When time shall serue, let but the Herald cry,  
And Ile appeare againe.

50 *Alb.* Why fare thee well, I will o're-looke thy paper.

*Exit Edgar. Enter Edmund.*

*Edm.* The Enemy's in view, draw vp your powers,  
Heere is the guesse of their true strength and Forces,  
By dilligent discouerie, but your hast  
Is now vrg'd on you.

*Alb.* We will greet the time. *Exit.*

55 *Edm.* To both these Sisters haue I sworne my loue:

Each iealous of the other, as the stung  
Are of the Adder. Which of them shall I take?  
Both? One? Or neither? Neither can be enioy'd

60 If both remaine aliue: To take the Widdow,  
Exasperates, makes mad her Sister *Gonerill*,  
And hardly shall I carry out my side,  
Her husband being aliue. Now then, wee'l vse  
His countenance for the Battaile, which being done,

65 Let her who would be rid of him, deuise  
His speedy taking off. As for the mercie  
Which he intends to *Lear* and to *Cordelia*,  
The Battaile done, and they within our power,  
Shall neuer see his pardon: for my state,  
Stands on me to defend, not to debate. *Exit.*

48 the] 1st letter turned in F.

50 fare thee] Q. farethee F. thy] F. the Q.

S.D. *Exit Edgar.*] Dyce. *Exit.* Q, F, placed in both after againe. (49).

51 view, draw] view, draw F, Q corr. vew, draw Q uncorr.

52 Heere] F. Hard Q. guesse] F. quesse Q. true] F. great Q.

54 Is . . . you.] Lined as in F. Appended to 53 in Q.

55 Sisters] F. sister Q.

56-8 Divided as in F. Divided in Q at Adder, [can bee (with 'inioy'd' tucked down).

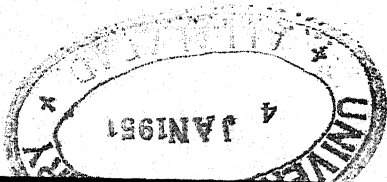
56 stung] F. sting Q.

58 enioy'd] F. inioy'd Q.

63 countenance] F. countenadce Q.

64 who] F. that Q.

65 the] F. his Q. 66 intends] F. entends Q.



THE TRAGEDIE OF KING LEAR VII

SCENE II

*Alarum within. Enter with Drumme and Colours, Lear, Cordelia, and Souldiers, ouer the Stage, and Exeunt.*

*Enter Edgar, and Gloster.*

Edg. Heere Father, take the shadow of this Tree  
For your good hoast: pray that the right may thriue:  
If euer I returne to you againe,  
Ile bring you comfort.

Glo. Grace go with you Sir.

*Exit Edgar.*

*Alarum and Retreat within. Enter Edgar.*

Edg. Away old man, giue me thy hand, away: 5  
King *Lear* hath lost, he and his Daughter tane,  
Giue me thy hand: Come on.

Glo. No further Sir, a man may rot euen heere.

Edg. What in ill thoughts againe? Men must endure 10  
Their going hence, euen as their comming hither,  
Ripenesse is all, come on.

Glo. And that's true too. *Exeunt.*

SCENE II] *Scena Secunda.* F. Om. Q.

S.D. *Alarum ... Exeunt.*] F. *Alarum. Enter the powers of France ouer the stage, Cordelia with her father in her hand.* Q.

1 Tree] F. bush Q.

4 Ile ... comfort.] Lined as in F. Appended to 3 in Q.

*Exit Edgar.*] Pope. *Exit.* Q, F: placed here in F; placed after comfort. in Q.

S.D. *within*] F. Om. Q. *Enter Edgar.*] F. Om. Q.

5 Edg.] Q. *Egdar.* F. 8 further] F. farther Q.

9 Men must endure] Lined as in Q. Separate line in F.  
endure] F. indure Q.

11 all,] F2. all Q, F1. *Glo.* And ... too.] F. Om. Q.

*Exeunt.*] F. Om. Q.

VIII THE TRAGEDIE OF KING LEAR

SCENE III

*Enter in conquest with Drum and Colours, Edmund; Lear, and Cordelia, as prisoners; Souldiers, Captaine.*

*Edm.* Some Officers take them away: good guard,  
Vntill their greater pleasures first be knowne  
That are to censure them.

*Cord.* We are not the first,  
Who with best meaning haue incurr'd the worst:  
5 For thee oppressed King I am cast downe,  
My selfe could else out-frowne false Fortunes frowne.  
Shall we not see these Daughters, and these Sisters?

*Lear.* No, no, no, no: come let's away to prison,  
We two alone will sing like Birds i'th' Cage:  
10 When thou dost aske me blessing, Ile kneele downe  
And aske of thee forgiuenesse: So wee'l liue,  
And pray, and sing, and tell old tales, and laugh  
At gilded Butterflies: and heare poore Rogues  
Talke of Court newes, and wee'l talke with them too,  
15 Who looses, and who wins; who's in, who's out;  
And take vpon's the mystery of things,  
As if we were Gods spies: And wee'l weare out  
In a wall'd prison, packs and sects of great ones,  
That ebbe and flow by th'Moone.

*Edm.* Take them away.

20 *Lear.* Vpon such sacrifices my *Cordelia*,

SCENE III] *Scena Tertia.* F. Om. Q.

S.D. *Enter . . . Captaine.*] From F. *Enter Edmund, with Lear and Cordelia prisoners.* Q.

*Edmund;*] *Edmund,* F. *prisoners;*] *prisoners,* F.

1 *Edm.*] *Bast.* F. *Bast,* Q. Same assignation throughout scene in both.

2 first] F. best Q.

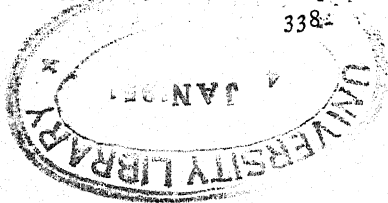
3-5 We . . . downe,] Divided as in F. Divided in Q at haue (with 'incurd' tucked up)] downe,.

5 I am] F. am I Q.

8 No, no, no, no:] F. No, no, Q. 9 i'th'] F. it'h Q.

13 heare poore Rogues] heare poore rogues Q. heere (poore Rogues) F.

14 too] F. to Q. 15 who's in, who's] F. whose in, whose Q.



The Gods themselues throw Incense. Haue I caught thee?  
 He that parts vs, shall bring a Brand from Heauen,  
 And fire vs hence, like Foxes: wipe thine eyes,  
 The good yeares shall deuoure them, flesh and fell,  
 Ere they shall make vs weepe! Weele see 'em staru'd 25

[first:

Come. *Exeunt Lear and Cordelia, guarded.*

*Edm.* Come hither Captaine, hearke.

Take thou this note, go follow them to prison,  
 One step I haue aduanc'd thee, if thou do'st  
 As this instructs thee, thou dost make thy way 30  
 To Noble Fortunes: know thou this, that men  
 Are as the time is; to be tender minded  
 Do's not become a Sword, thy great imployment  
 Will not beare question: either say thou'lt do't,  
 Or thriue by other meanes.

*Capt.* Ile do't my Lord. 35

*Edm.* About it, and write happy, when th'hast done,  
 Marke I say instantly, and carry it so  
 As I haue set it downe.

*Capt.* I cannot draw a cart, nor eate dride oats,  
 If it bee mans worke ile do't. *Exit Captaine.* 40

*Flourish. Enter Albany, Gonerill, Regan, another  
 Captain, Soldiers.*

*Alb.* Sir, you haue shew'd to day your valiant straine,

21 One line in Q. Two lines in F, divided at Incense..

24 yeares] F. Om. Q. them] F. em Q. flesh] F. fleach Q.

25-6 Divided as by Pope. Divided in F at weepe?|come.. As one line in Q,  
 'come.' being tucked down.

25 weepe?] weepe? Q, F. 'em] F3. e'm F1. vm Q. staru'd] F. starue Q.

26 Come] come Q, F. *Exeunt . . . guarded.*] Theobald. *Exit.* F. Om. Q.

28 After this line Q uncorr. has catchword And, Q corr. One.

29 One] F, Q corr. And Q uncorr. aduanc'd] F. aduanc't Q.

34 thou'lt] F. thout Q. 36 th'hast] F. thou hast Q.

39-40 From Q. Om. F. 40 *Exit Captaine.*] F. Om. Q.

40 S.D. *Flourish . . . Soldiers.*] F: but F omits 'another Captain,' which is from  
 Camb. ed. *Enter Duke, the two Ladies, and others.* Q.

41 In F the comma after straine has slipped into the preceding line-space.

# VIII THE TRAGEDIE OF KING LEAR

And Fortune led you well: you haue the Captiues  
 Who were the opposites of this dayes strife:  
 I do require them of you so to vse them,  
 45 As we shall find their merites, and our safety  
 May equally determine.

*Edm.* Sir, I thought it fit,  
 To send the old and miserable King  
 To some retention, and appointed guard,  
 Whose age had Charmes in it, whose Title more,  
 50 To plucke the common bosome on his side,  
 And turne our imprest Launces in our eies  
 Which do command them. With him I sent the Queen:  
 My reason all the same, and they are ready  
 To morrow, or at further space, t'appare  
 55 Where you shall hold your Session. At this time,  
 Wee sweat and bleed, the friend hath lost his friend  
 And the best quarrels in the heat are curst,  
 By those that feele their sharpnes.

42 well: you] F. well you Q uncorr. well, you Q corr.

43 Who] F. That Q.

44 I] F. We Q. require them] F. require then Q.

47-8 Divided as in Q2. For lining in Q1 and F see note on 48 below.

47 send] F, Q corr. saue Q uncorr.

48 To] Q2. to Q1, F.

and appointed guard,] Q corr. Om. F, Q uncorr. In F, Q uncorr.  
 'to some retention,' is appended to 47; in Q corr. 'and ap-' is further  
 appended to 47, and 'pointed guard,' is tucked down.

49 had] F. has Q. more,] F, Q corr. more Q uncorr.

50 common bossome] F. coren bossom Q uncorr. common bossome Q corr.  
 on] F. of Q.

53-5 My . . . Session.] Divided as in F. Divided in Q at morrow,|hold (see  
 next note but one).

54 t'] F. to Q.

55-60 At . . . place.] From Q. Om. F. Divided as by Theobald. In Q 'at . . .  
 bleed,' finishes line begun with 'Your session'. Remaining lines divided in  
 Q at quarrels|sharp(n)es,|father|place..

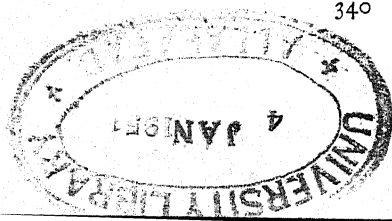
55 At] Theobald. at Q.

56 Wee] wee Q corr. mee Q. uncorr. the] The Q.

57 And] and Q. in] In Q.

58 By] by Q.

sharpnes.] sharpenesse. Q2. sharpes, Q1 uncorr. sharpnes, Q1 corr.





The question of *Cordelia* and her father  
Requires a fitter place.

*Alb.* Sir, by your patience,  
I hold you but a subject of this Warre,  
Not as a Brother.

60

*Reg.* That's as we list to grace him.  
Methinkes our pleasure might haue bin demanded  
Ere you had spoke so farre. He led our Powers,  
Bore the Commission of my place and person,  
The which immediacie may well stand vp,  
And call it selfe your Brother.

65

*Gon.* Not so hot:  
In his owne grace he doth exalt himselfe,  
More then in your addition.

*Reg.* In my rights,  
By me inuested, he compeeres the best.

70

*Alb.* That were the most, if he should husband you.

*Reg.* Iesters do oft proue Prophets.

*Gon.* Hola, hola,  
That eye that told you so, look'd but a squint.

*Reg.* Lady I am not well, else I should answer  
From a full flowing stomack. Generall,  
Take thou my Souldiers, prisoners, patrimony,  
Dispose of them, of me, the walls is thine:  
Witnesse the world, that I create thee heere  
My Lord, and Master.

75

*Gon.* Meane you to enioy him?

*Alb.* The let alone lies not in your good will.

80

61-2 I . . . Brother.] Divided as in F. As one line in Q.  
63 might] F. should Q. 66 immediacie] F. imediate Q.

67-9 Not . . . addition.] Divided as in F. As prose in Q.

69 addition] F. aduancement Q.

69-70 In . . . best.] Divided as in F. As one line in Q.

69 rights] F. right Q.

71 *Alb.*] F. *Gon.* Q.

72-3 Hola . . . squint.] Divided as in F. As one line in Q.

73 look'd] F. lookt Q. 77 From F. Om. Q.

79 enioy] F. inioy Q. him] F. him then Q.

VIII THE TRAGEDIE OF KING LEAR

*Edm.* Nor in thine Lord.

*Alb.* Halfe-blooded fellow, yes. [thine.

*Reg.* [To Edmund] Let the Drum strike, and proue my title

*Alb.* Stay yet, heare reason: *Edmund*, I arrest thee

On capitall Treason; and in thy attaint, [*pointing to Gon.*

85 This guilded Serpent: for your claime faire Sister,

I bare it in the interest of my wife,

'Tis she is sub-contracted to this Lord,

And I her husband contradict your Banes.

If you will marry, make your loues to me,

My Lady is bespoken.

90 *Gon.* An enterlude.

*Alb.* Thou art armed *Gloster*, let the Trumpet sound:

If none appeare to proue vpon thy person,

Thy heynous, manifest, and many Treasons,

There is my pledge: Ile make it on thy heart

95 Ere I taste bread, thou art in nothing lesse

Then I haue heere proclaim'd thee.

*Reg.* Sicke, O sicke.

*Gon.* [Aside] If not, Ile nere trust medicine.

*Edm.* There's my exchange, what in the world he is

That names me Traitor, villain-like he lies,

100 Call by the Trumpet: he that dares approach,

On him, on you, who not, I will maintaine

My truth and honor firmly.

82 *Reg.*] F. *Bast.* Q. (To Edmund)] Malone. Om. Q, F.  
thine] F. good Q.

84 thy attaint] thy arrest F. thine attaint Q.

*pointing to Gon.*] Johnson. Om. Q, F.

85 Sister] sister Q. Sisters F. 88 your] F. the Q.

89 loues] F. loue Q. 90 *Gon.* An enterlude.] F. Om. Q.

91 As one line first in Rowe. As two lines in F, divided at *Gloster*,. In Q thou ...

*Gloster*, forms second part of line beginning My ... bespoken,

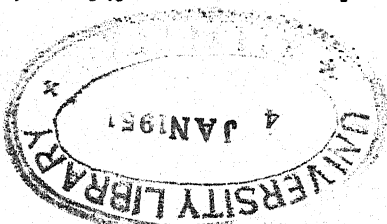
let ... sound:] From F. Om. Q.

let] Let F. Trumpet] F2. Trmpet F1.

92 person] F. head Q. 94 make] F2. ma ke F1. proue Q.

97 (Aside)] Rowe. Om. Q, F. medicine] F. poyson Q.

98 he is] Q. hes F. 100 the] F. thy Q. approach,] Q. approach; F.



*Alb.* A Herald, ho.

Trust to thy single vertue, for thy Souldiers  
All leuied in my name, haue in my name  
Tooke their discharge.

105

*Reg.* My sicknesse growes vpon me.

*Alb.* She is not well, conuey her to my Tent.

*Exit Regan, led.*

*Enter a Herald.*

Come hither Herald, let the Trumpet sound,  
And read out this.

*Capt.* Sound trumpet!

*A Trumpet sounds.* 110

*Herald reads.*

*If any man of qualitie or degree, within the lists of the  
Army, will maintaine vpon Edmund, supposed Earle of  
Gloster, that he is a manifold Traitor, let him appeare  
by the third sound of the Trumpet: he is bold in his  
defence.*

115

Sound!

1 *Trumpet.*

*Her.* Againe.

2 *Trumpet.*

*Her.* Againe.

3 *Trumpet.*

*Trumpet answers within.*

103 After '*Alb.* A Herald ho.' Q has '*Bast.* A Herald ho, a Herald.', absent from F.

104 Q has speech-heading *Alb.*.

106 Tooke their discharge.] Lined as in F. Appended to 105 in Q.  
My] F. This Q.

107 *Exit Regan, led.*] Theobald. Om. Q, F.

*Enter a Herald.*] F, placed after 102. Placed here by Hanmer. Om. Q.

108 hither] F. hether Q. Trumpet] F2. Trumper F1. trumpet Q.

110 *Capt.* Sound trumpet!] *Cap.* Sound trumpet? Q. Om. F.

*A Trumpet sounds.*] F2. *A Tumpet sounds.* F1. Om. Q.

*Herald reads.*] F. Ordinary speech-heading *Her.* in Q.

111-15 Italic in F, roman in Q except for *Edmund* (112) and *Gloster* (113).

111 *within the lists*] F. in the hoast Q.

113 *he is*] F. he's Q.

114 *by*] F. at Q.

116 Sound!] Continued to Herald by Jennens. *Bast.* Sound? Q. Om. F.

1 *Trumpet.*] F. Om. Q.

117 *Her.* Againe.] F. Againe? Q.

2 *Trumpet.*] F. Om. Q.

118 *Her.* Againe. 3 *Trumpet.*] F. Om. Q.

VIII THE TRAGEDIE OF KING LEAR

*Enter Edgar armed.*

*Alb.* Aske him his purposes, why he appeares  
Vpon this Call o'th'Trumpet.

120 *Her.* What are you?  
Your name, your quality, and why you answer  
This present Summons?

*Edg.* Know my name is lost;  
By Treasons tooth bare-gnawne, and Canker-bit,  
Yet am I Noble as the Aduersary  
I come to cope.

125 *Alb.* Which is that Aduersary?  
*Edg.* What's he that speakes for *Edmund* Earle of Gloster?  
*Edm.* Himselfe, what saist thou to him?

*Edg.* Draw thy Sword,  
That if my speech offend a Noble heart,  
Thy arme may do thee Iustice, heere is mine:  
130 Behold it is the priuiledge of mine Honours,  
My oath, and my profession. I protest,  
Maugre thy strength, place, youth, and eminence,  
Despite thy victor-Sword, and fire-new Fortune,  
Thy valor, and thy heart, thou art a Traitor:  
135 False to thy Gods, thy Brother, and thy Father,

118 S.D. *Trumpet . . . armed.] F. Enter Edgar at the third sound, a trumpet  
before him. Q.*

120-2 What . . . Summons?] Divided as in F. Divided in Q at qualitie?  
summons..

121 your quality] F. and qualitie Q.

122-5 Know . . . cope.] Divided as in F. Divided in Q at tooth.|mou't|cope  
with all..

122 Know] F. O know Q. lost;] Theobald. lost Q, F.

123 tooth] Theobald. tooth: F. tooth. Q.

124 am I Noble as] F. are I mou't|Where is Q.

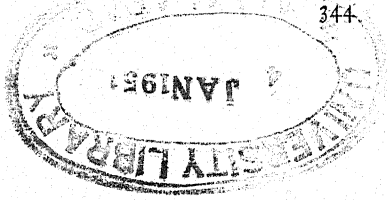
125 cope] F. cope with all Q. 127 saist] F. saiest Q.

128-9 Divided as in F. Divided in Q at arme|mine..

130 As in Pope. Behold it is the priuiledge of my tongue, Q. Two lines in F  
— Behold it is my priuiledge,|The priuiledge of mine Honours..

132 Maugre] F. Maugre Q. place, youth,] F. youth, place Q.

133 Despite] Despight Q. Despise F.  
fire-new] Rowe. fire new Q, F. Fortune] F. fortun'd Q.



Conspirant 'gainst this high illustrious Prince,  
 And from th'extremest vpward of thy head,  
 To the discent and dust below thy foote,  
 A most Toad-spotted Traitor. Say thou no,  
 This Sword, this arme, and my best spirits are bent 140  
 To proue vpon thy heart, whereto I speake,  
 Thou lvest.

*Edm.* In wisdom I should aske thy name,  
 But since thy out-side lookes so faire and Warlike,  
 And that thy tongue some say of breeding breathes,  
 What safe, and nicely I might well delay, 145  
 By rule of Knight-hood, I disdain and spurne:  
 Backe do I tosse these Treasons to thy head,  
 With the hell-hated Lye, ore-whelme thy heart,  
 Which for they yet glance by, and scarcely bruise,  
 This Sword of mine shall giue them instant way, 150  
 Where they shall rest for euer. Trumpets speake.

*Alarums. Fights. Edmund falls.*

*Alb.* Saue him, saue him.

*Gon.* This is practise *Gloster*,  
 By th'law of Warre, thou wast not bound to answer  
 An vnknowne opposite: thou art not vanquish'd,

136 Conspirant] F. Conspicuate Q. illustrious] Q. illustrious F.

137 th'extremest] F. the'xtreamest Q.

138 discent] F. descent Q. below thy foote] F. beneath thy feet Q.

140-2 This . . . lvest.] Divided as in F. Divided in Q at spirits,|liest.

140 are] F. As Q. 142 should] F. sholud Q.

144 tongue] F. being Q. some say] As in Q. Bracketed in F.

145 From F. Om. Q. 146 rule] F. right Q.

147 Backe] F. Heere Q. these] F. those Q.

148 hell-hated Lye] F. hell hatedly Q.

ore-whelme] F. oreturnd Q. 149 scarcely] Q. scarcely F.

151 *Alarums. Fights.*] F, placed after him. (152). Om. Q.

*Edmund falls.*] Capell. *Bastard falls.* Hammer. Om. Q, F.

152-5 This . . . beguild.] Divided as in F. Divided in Q at armes|oppos  
 beguild..

152 practise] F. meere practise Q.

153 th'] F. the Q. Warre] F. armes Q. wast] F. art Q.

154 vanquish'd] F. vanquisht Q.

VIII THE TRAGEDIE OF KING LEAR

But cozend, and beguild.

155 *Alb.* Shut your mouth Dame,  
Or with this paper shall I stop it: hold Sir,  
Thou worse then any name, reade thine owne euill:  
No tearing Lady, I perceiue you know it.

*Gon.* Say if I do, the Lawes are mine not thine,  
Who can araigne me for't?

160 *Alb.* Most monstrous! O,  
Know'st thou this paper?

*Gon.* Aske me not what I know. *Exit.*

*Alb.* Go after her, she's desperate, gouerne her.

*Edm.* What you haue charg'd me with, that haue I done,  
And more, much more, the time will bring it out.  
165 'Tis past, and so am I: But what art thou  
That hast this Fortune on me? If thou'rt Noble,  
I do forgiue thee.

*Edg.* Let's exchange charity:  
I am no lesse in blood then thou art, *Edmond*,  
If more, the more th'hast wrong'd me.

170 My name is *Edgar* and thy Fathers Sonne,  
The Gods are iust, and of our pleasant vices  
Make instruments to plague vs:

155 cozend] F. cousned Q.

155-8 Shut . . . it.] Divided as in F. As prose in Q.

155 Shut] F. Stop Q. 156 stop] F. stople Q. hold Sir,] F. Om. Q.

157 name] F. thing Q. 158 No] F. nay no Q. know it] F. know't Q.

159-60 Say . . . for't?] Divided as in F. As one line in Q.

160 can] F. shal Q.

160-1 Most . . . paper?] Divided as by Capell. As one line in Q, F.

160 O,] F. Om. Q.

161 Know'st] know'st Q, F. *Gon.*] Q. *Bast.* F.

*Exit.*] F, placed after for't? (160). *Exit. Gonorill.* Q, placed here.

163 One line in Q. Two lines in F, divided at with, that] Q. That F.

166 thou'rt] F. thou bee'st Q.

168 art,] F4. art Q, F1.

169 th'hast] F. thou hast Q.

171 vices] F. vertues Q.

172-4 Make . . . eyes.] Divided as in F. Divided in Q at vitious|eies..

172 plague] F. scourge Q.

The darke and vitious place where thee he got,  
Cost him his eyes.

*Edm.* Th'hast spoken right, 'tis true,  
The Wheele is come full circle, I am heere. 175

*Alb.* Me thought thy very gate did prophesie  
A Royall Noblenesse: I must embrace thee,  
Let sorrow split my heart, if euer I  
Did hate thee, or thy Father.

*Edg.* Worthy Prince  
I know't.

*Alb.* Where haue you hid your selfe? 180  
How haue you knowne the miseries of your Father?

*Edg.* By nursing them my Lord. List a breefe tale,  
And when 'tis told, O that my heart would burst.  
The bloody proclamation to escape  
That follow'd me so neere, (O our liues sweetnesse, 185  
That we the paine of death would hourelly dye,  
Rather then die at once) taught me to shift  
Into a mad-mans rags, t'assume a semblance  
That very Dogges disdain'd: and in this habit  
Met I my Father with his bleeding Rings, 190  
Their precious Stones new lost: became his guide,  
Led him, begg'd for him, sau'd him from dispaire,  
Neuer (O fault) reueal'd my selfe vnto him,  
Vntill some halfe houre past when I was arm'd,  
Not sure, though hoping of this good successe, 195

174-5 Th'hast . . . heere.] Divided as in F. As prose in Q.

174 Th'hast] F. Thou hast Q. right, 'tis true] F. truth Q.

175 circle] F. circled Q.

178-9 Let . . . Father.] Divided as in F. As one line in Q.

euere I] Did] F. I did euere Q.

179-80 Worthy . . . know't.] Divided as by Hanmer (who however reads 'I know it well.'). As one line in Q, F.

182-90 Divided as in F. Divided in Q at Lord, |told|proclamation|neere, |death, |once, |rags|disdain'd|rings,.

186 we] F. with Q.

188 t'assume] F. To assume Q. 191 Their] F. The Q.

192 dispaire,] Q. dispaire. F. 193 fault] F. Father Q.

VIII THE TRAGEDIE OF KING LEAR

I ask'd his blessing, and from first to last  
Told him my pilgrimage. But his flaw'd heart  
(Alacke too weake the conflict to support)  
Twixt two extremes of passion, ioy and greefe,  
Burst smilingly.

200 *Edm.* This speech of yours hath mou'd me,  
And shall perchance do good, but speake you on,  
You looke as you had something more to say.

*Alb.* If there be more, more wofull, hold it in,  
For I am almost ready to dissolue,  
Hearing of this.

205 *Edg.* This would haue seemd a periode  
To such as loue not sorow, but another  
To amplifie too much, would make much more,  
And top extreamitie.  
Whil'st I was big in clamor, came there in a man,  
210 Who hauing seene me in my worst estate,  
Shund my abhord society, but then finding  
Who twas that so indur'd with his strong armes  
He fastened on my necke and bellowed out,  
As hee'd burst heauen, threw him on my father,  
215 Told the most pitious tale of *Lear* and him,  
That euer eare receiued, which in recounting  
His grieve grew puissant and the strings of life,  
Began to cracke: twice then the trumpets sounded,

196 ask'd] F. askt Q.

197 my] Q. our F.

205 Hearing of this.] Lined as in F. Appended to 204 in Q.

205-22 *Edg.* This . . . slaue.] From Q. Om. F.

205-8 This . . . extreamitie.] Divided as by Theobald. Divided in Q at such|  
much,|extreamitie.

206 To] to Q. as] As Q.

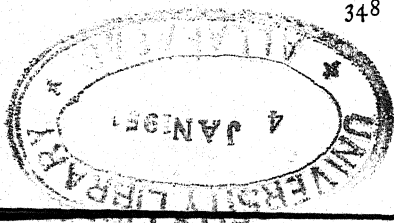
207 To] to Q. would] Would Q.

208 And] and Q. extreamitie.] extremity. Q2. extreamitie Q1.

214 him] Theobald. me Q.

218 cracke: twice] crack: twice Camb. ed. crack.—Twice Theobald. cracke  
twice, Q.

sounded,] Q2. sounded. Q1.





And there I left him traunst.

*Alb.* But who was this?

*Edg.* *Kent* sir, the banisht *Kent*, who in disguise,  
Followed his enemie king and did him seruice  
Improper for a slaue.

220

*Enter a Gentleman.*

*Gent.* Helpe, helpe: O helpe.

*Edg.* What kinde of helpe?

*Alb.* Speake man.

*Edg.* What meanes this bloody Knife?

*Gent.* 'Tis hot, it smoakes,

It came euen from the heart of — O she's dead.

225

*Alb.* Who dead? Speake man.

*Gent.* Your Lady Sir, your Lady; and her Sister

By her is poyson'd: she confesses it.

*Edm.* I was contracted to them both, all three

Now marry in an instant.

*Edg.* Here comes *Kent*.

230

*Alb.* Produce the bodies, be they aliue or dead; [*Exit Gentleman*.]

This iudgement of the Heauens that makes vs tremble,

Touches vs not with pittie: [*Enter Kent*.] O, is this he?

219 this?] Q2. this. Q1. 220 disguise] Q2. diguise Q1.

222 S.D. *Enter a Gentleman*.] F. *Enter one with a bloudie knife*, Q.

223 O helpe.] F. Om. Q. *Edg.*] F. *Alb.* Q. *Alb.* Speake man.] F. Om. Q.

224 *Edg.*] F. Speech continued to *Alb.* in Q. this] F. that Q.

224-5 'Tis . . . dead.] Divided as by Steevens (1785), after Capell. As prose  
in F. One line in Q, which omits O she's dead..

224 'Tis] F. Its Q. 225 It] it Q, F.

226 dead? Speake man.] F. man, speake? Q.

228 confesses] F. hath confest Q.

230 *Edg.* Here comes *Kent*.] F. Q has *Edg.* Here comes *Kent* sir. after pity.  
(233).

231 the] F. their Q. *Exit Gentleman*.] Camb. ed. Om. Q, F.

232 iudgement] F. Iustice Q. tremble,] Q. tremble. F.

233 *Enter Kent*.] F, placed after 230. *Enter Kent* Q, placed after allow (234).  
Placed in Q2 after pity..

233-5 O . . . vrges.] Divided as in F. Divided in Q at allow|vrges., O beginning  
a line with speech-heading *Alb.* (see note on 230 above).

233 is this] F. tis Q.

VIII THE TRAGEDIE OF KING LEAR

The time will not allow the complement  
Which very manners vrges.

235 *Kent.* I am come  
To bid my King and Master aye good night.  
Is he not here?

*Alb.* Great thing of vs forgot,  
Speake *Edmund*, where's the King? and where's *Cordelia*?  
Seest thou this obiect *Kent*?

*Gonerill and Regans bodies brought out.*

*Kent.* Alacke, why thus?

240 *Edm.* Yet *Edmund* was belou'd:  
The one the other poison'd for my sake,  
And after slew herselfe.

*Alb.* Euen so: couer their faces.

*Edm.* I pant for life: some good I meane to do  
245 Despight of mine owne Nature. Quickly send,  
(Be briefe in it) to'th'Castle, for my Writ  
Is on the life of *Lear*, and on *Cordelia*:  
Nay, send in time.

*Alb.* Run, run, O run.

*Edg.* To who my Lord? Who ha's the Office? Send  
250 Thy token of repreeue.

*Edm.* Well thought on, take my Sword,  
Giue it the Captaine.

*Alb.* Hast thee for thy life. *Exit Edgar.*

*Edm.* He hath Commission from thy Wife and me,  
To hang *Cordelia* in the prison, and

235 Which] F. that Q.

235-6 I . . . night.] Divided as in F. As one line in Q.

237 *Alb.*] F. *Duke.* Q. So throughout remainder of scene.

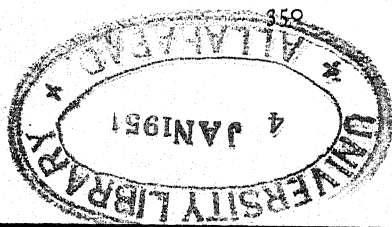
239 S.D. *Gonerill . . . out.*] From F: placed in F after 231. *The bodies of  
Gonorill and Regan are brought in.* Q, placed after 239. *bodies brought]  
bodiesbrought F.*

244 I pant] Q. I pant F. 245 mine] F. my Q. 246 in it] F. int Q.

249 ha's] F. hath Q. Send] Lined as in Q. Prefixed to 250 in F.

250 Thy] Q. thy F. 251 Sword] F. sword the Captaine Q.

252 *Alb.*] *Duke.* Q. *Edg.* F. *Exit Edgar.*] Malone. Om. Q, F.



To lay the blame vpon her owne dispaire, 255  
That she for-did her selfe.

*Alb.* The Gods defend her, beare him hence awhile.

*Edmund is borne off.*

*Enter Lear with Cordelia in his armes, Edgar, a Gentleman.*

*Lear.* Howle, howle, howle: O you are men of stones,  
Had I your tongues and eyes, Il'd vse them so,  
That Heauens vault should crack: she's gone for euer. 260  
I know when one is dead, and when one liues,  
She's dead as earth: Lend me a Looking-glasse,  
If that her breath will mist or staine the stone,  
Why then she liues.

*Kent.* Is this the promis'd end?

*Edg.* Or image of that horror.

*Alb.* Fall and cease. 265

*Lear.* This feather stirs, she liues: if it be so,  
It is a chance which do's redeeme all sorrowes  
That euer I haue felt.

*Kent.* O my good Master.

*Lear.* Prythee away.

*Edg.* 'Tis Noble *Kent* your Friend.

*Lear.* A plague vpon you Murderors, Traitors all, 270  
I might haue sau'd her, now she's gone for euer:  
*Cordelia, Cordelia*, stay a little. Ha:  
What is't thou saist? Her voice was euer soft,  
Gentle, and low, an excellent thing in woman.

255 To lay] Lined as in F. Suffixed to 254 in Q. dispaire] F. despaire Q.

257 *Edmund is borne off.*] Theobald. Om. Q, F.

S.D. *armes,*] *armes.* Q, F.

*Edgar, a Gentleman.*] *Edgar, and the rest, return.* Capell. *Edgar, Officer, and Others.* Malone. Om. Q, F.

258 Howle, howle, howle:] F. Howle, howle, howle, howle, Q.  
you] Q. your F.

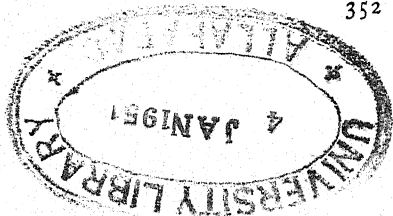
259 Il'd] F. I would Q. 264 promis'd] F. promist Q.

268 O] F. A Q.

270 you Murderors,] F. your murderous Q.

273 saist] F. sayest Q. 274 woman] F. women Q.

- 275 I kill'd the Slaue that was a hanging thee.  
*Gent.* 'Tis true (my Lords) he did.  
*Lear.* Did I not fellow?  
I haue seene the day, with my good biting Faulchion  
I would haue made them skip: I am old now,  
And these same crosses spoile me. Who are you?  
280 Mine eyes are not o'th'best, Ile tell you straight.  
*Kent.* If Fortune brag of two, she lou'd and hated,  
One of them we behold.  
*Lear.* This is a dull sight, are you not *Kent*?  
*Kent.* The same:  
Your Seruant *Kent*, where is your Seruant *Caius*?  
285 *Lear.* He's a good fellow, I can tell you that,  
He'le strike and quickly too, he's dead and rotten.  
*Kent.* No my good Lord, I am the very man.  
*Lear.* Ile see that straight.  
*Kent.* That from your first of difference and decay,  
Haue follow'd your sad steps.  
290 *Lear.* You are welcome hither.  
*Kent.* Nor no man else: All's cheerlesse, darke, and deadly,  
Your eldest Daughters haue fore-done themselues,  
And desperately are dead.  
*Lear.* I so I thinke.  
*Alb.* He knowes not what he saies, and vaine is it
- 276 *Gent.*] F. *Cap.* Q.  
276-8 Did . . . now,] Divided as in F. Divided in Q at day,|would|now.,  
278 them] Q. him F. 280 o'th'] F. othe Q.  
281 brag] F. bragd Q. and] F. or Q.  
283 This . . . sight,] F. Om. Q. you not] F. not you Q.  
283-4 The . . . *Caius*?] Divided as by Capell. Divided in F at *Kent*,|*Caius*?.  
As one line in Q.  
284 Your] your Q, F. where] Q. Where F.  
285 you] F. Om. Q.  
289 first] F. life Q.  
290 You are] F2. Your are F1. You'r Q.  
291 One line in Q. Two lines in F, divided at else:.  
292 fore-done] F. foredoome Q.  
293 dead.] Q. dead F. I so I thinke] F. So thinke I to Q.  
294 saies] F. sees Q. is it] F. it is Q.



That we present vs to him.

Edg.

Very bootlesse.

295

*Enter a Messenger.*

*Mess.* Edmund is dead my Lord.

*Alb.*

That's but a trifle heere:

You Lords and Noble Friends, know our intent,

What comfort to this great decay may come,

Shall be appli'd. For vs we will resigne,

During the life of this old Maiesty [your rights, 300

To him our absolute power, [To Edgar and Kent] you to

With boote, and such addition as your Honours

Haue more then merited. All Friends shall taste

The wages of their vertue, and all Foes

The cup of their deseruings: O see, see.

305

*Lear.* And my poore Foole is hang'd: no, no, no life?

Why should a Dog, a Horse, a Rat haue life,

And thou no breath at all? Thou'lt come no more,

Neuer, neuer, neuer, neuer, neuer.

Pray you vndo this Button. Thanke you Sir,

310

Do you see this? Looke on her! Looke her lips,

Looke there, looke there.

*He dies.*

Edg.

He faints, my Lord, my Lord.

295 S.D. *Enter a Messenger.*] F, placed after him. (295). *Enter Capitaine.*

Q, placed here.

296 *Mess.*] F. *Capt.* Q.

296-305 That's . . . see.] Divided as in F, except for the lining of taste (303).

As prose in Q, but with an initial capital to Know at beginning of second line.

298 great] F. Om. Q.

301 To Edgar and Kent] Malone. Om. Q, F.

302 Honours] F. honor Q.

303 taste] Lined as by Pope. Prefixed to 304 in F, with initial capital.

304 The] the F. 306-10 Divided as in F. As prose in Q.

306 no, no, no] F. no, no Q. 307 haue] F. of Q.

308 Thou'lt] F. O thou wilt Q.

309 As in F. Neuer only 3 times in Q. 310 Sir,] F. sir, O, o, o, o. Q.

311-12 Do . . . there.] F. Om. Q. 311 her!] her? F.

312 *He dies.*] F3. *He dis.* F1. *He dyes.* F2. Om. Q.

VIII THE TRAGEDIE OF KING LEAR

*Kent.* Breake heart, I prythee breake.

*Edg.* Looke vp my Lord.

*Kent.* Vex not his ghost, O let him passe, he hates him,  
315 That would vpon the wracke of this tough world  
Stretch him out longer.

*Edg.* He is gon indeed.

*Kent.* The wonder is, he hath endur'd so long,  
He but vsurpt his life.

*Alb.* Beare them from hence, our present businesse  
Is generall woe: [To Kent and Edgar] Friends of my  
320 [soule, you twaine,  
Rule in this Realme, and the gor'd state sustaine.

*Kent.* I haue a iourney Sir, shortly to go,  
My Master calls me, I must not say no.

*Edg.* The waight of this sad time we must obey,  
325 Speake what we feele, not what we ought to say:  
The oldest hath borne most, we that are yong,  
Shall neuer see so much, nor liue so long.

*Exeunt with a dead March.*

FINIS.

313 *Kent.*] F. *Lear.* Q.

314-16 Vex . . . longer.] Divided as in F. Divided in Q at passe,[wracke,  
longer..

316 He] F. O he Q.

320 Is] F. Is to Q. To Kent and Edgar] Johnson. Om. Q, F.

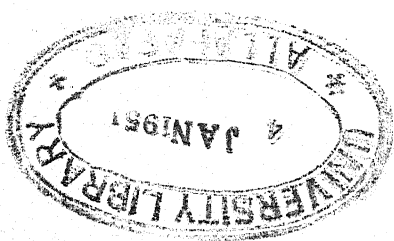
321 Realme] F. kingdome Q. 323 calls me,] F. cals, and Q.

324 *Edg.*] F. *Duke.* Q. 326 hath] F. haue Q.

327 *Exeunt* . . . *March.*] F. Om. Q

FINIS.] F. *FINIS.* Q.

NOTES





## NOTES<sup>1</sup>

Many of the Q graphic errors suggested in the notes are corroborated by variants between uncorrected and corrected formes of Q itself. The reader is referred to Dr. Greg's *Variants in the First Quarto of 'King Lear'*. Among the types of longhand graphic confusion attested by Q in this way are the following. (This list having been set out, it will be possible in the notes to claim additional examples in Q of the same types of error without comment.)

a/e II ii 138	uncorr. belest	corr. basest
II ii 138	uncorr. contaned	corr. temnest
	(copy contemnest)	
V iii 47	uncorr. saue	corr. send
a/o I iv 151	uncorr. lodes	corr. Ladies
II i 123	uncorr. hand	corr. home
II iii 17	uncorr. frame	corr. from
III iv 119	uncorr. more	corr. mare
V iii 29	uncorr. And	corr. One
e/i II ii 129	uncorr. set	corr. sit
II iv 126	uncorr. deuose	corr. diuorse
e/o III iv 127	uncorr. wort	corr. newt
IV ii 68	uncorr. now	corr. mew
e/u III iv 119	uncorr. thu	corr. the
a/n III iv 106	uncorr. leadings	corr. lendings
e/d III iv 127	uncorr. pold	corr. pole
V iii 47	uncorr. saue	corr. send
e/r II iii 20	uncorr. Tuelygod	corr. Turlygod
e/t III iv 115	uncorr. harte	corr. hare
	(hare misread as hart)	
IV ii 56	uncorr. noystles	corr. noyseles

<sup>1</sup> In connection with some of the notes I am indebted to Professor Dover Wilson who very kindly allowed me to consult a list of Shakespearian spellings and misprints which he had constructed for his own use.

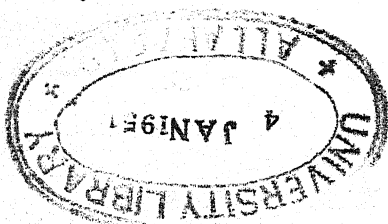


## II

- 2 Q *Cornwell* Perhaps a misreading of 'a' as 'e'.  
 5 equalities See p. 164.  
 19 a Sonne, Sir, See pp. 50, 121.  
 20-2 this; ... ac- Editors generally read 'this, (Q) ... account; (Theo-  
 count, ... for: bald) ... for, (Q)'. I retain the F punctuation. In  
 this connection I am indebted to Professor D.  
 Nichol Smith who has pointed out to me that by  
 adopting Theobald's punctuation one destroys or  
 diminishes the conversational quality of F. 'A sen-  
 tence constructed "though ... yet ..." is', he  
 observes, 'hardly colloquial.'
- 21 to See p. 122.  
 32 S.D. Q *Enter one* See p. 107.  
 33 Q my Perhaps Q anticipates this word in the next line.  
 34 Leige See p. 165.  
 35-53 The Q version of this passage is examined on pp. 22 ff.  
 36 that See p. 122.  
 37 Q first It will be seen from the list of misreadings at the  
 head of these notes that the Q compositor on  
 occasion confused 'r' with 'o' and 'n', and also 'a'  
 with 'o' and 'n'. Presumably therefore he may have  
 confused 'r' with 'a'. He may have misread 'fast'  
 as 'first' and expanded this to 'first': or the 'a' may  
 actually have appeared to him to be 'ir'.
- 54 Q do See p. 32.  
 word See p. 122.  
 weild Q and F agree in this spelling. Daniel (facsimile of  
 Q1, p. xix) regards it as a misprint in Q, retained in  
 F. It may be so. But Miss Doran (*Text of 'King  
 Lear'*, p. 97) points out that 'The *N.E.D.* gives  
*weild* as a common spelling of *wield* from the  
 fourteenth to the eighteenth centuries'.
- 55 Q or Perhaps an anticipation: 'or' occurs in lines 56 and 58.  
 58 Q a The copy may have had 'as a' and the compositor  
 may have omitted the 'as' through carelessness.  
 Q friend Perhaps a misreading — r/o, e/u: 'found' may have  
 been misread as 'frend'.
- 61 speake See p. 122.  
 65 issues See p. 123.  
 67 of See p. 123.  
 Q speake See pp. 31, 123.

# II SHAKESPEARE'S 'KING LEAR'

- 68 On the Q version of this line see p. 31.
- 71 Q came short The F phrase is found in both texts at II i 87. It might be suggested that here at I i 71 Scribe E, with his eye off the playhouse MS, has miscorrected Q by anticipation of II i 87. The metre of Q I i 71 is less smooth than that of F, but it might be held to be Shakespearian for all that. All we can say is that it is more likely that the reporter's memory was at fault than that Scribe E corrupted the text. Cf. pp. 67 ff.
- 73 possesses See p. 165.
- 74-94 On the Q version of this passage see pp. 25 ff.
- 82 our last and See p. 123.
- 84 interest Theobald reads 'int'ress'd', Jennens 'interest'd'.
- 85 opilent See p. 196, 197.
- 92 no See p. 123.
- 94 you See p. 123.
- 95 F agrees with Q in mislining the 'I'. F doubtless took over the error from Q, Scribe E having omitted to correct it.
- 99 Happily See p. 123.
- 103 To . . . all. See p. 166.
- 104 thy heart with this See p. 50.
- my good See pp. 50, 124.
- 107 Q Well let See p. 46.
- 109 Q mistresse See p. 15. Q's 'mistresse' might be either a mishearing or a misreading of 'misteries'.
- F miseries There was doubtless a minim error in the copy.
- Q might Kent is obviously interrupted.
- 119 Liege — Q and F have 'Burgundy'. F has taken over faulty punctuation from Q. A heavy punctuation mark is required after 'Burgundy' (object of 'Call') to separate it off from 'Cornwall, and Albanie,' (vocatives). See Greg, *Editorial Problem*, p. 99. Rowe read 'Burgundy —', Theobald 'Burgundy. —'.
- 126 Burgundy; See p. 124.
- 127 the See p. 124.
- 134 turne shall See p. 124. I suggest that the reporter's 'still remaine' may be due to anticipation of I i 157 where both texts have 'still remaine'.
- 135 th'addition See p. 124.



- 138 betweene  
 141 praiera —  
 145 Q is man  
     F is mad  
     wouldst  
 148 stoops  
     reserue thy  
     state  
 152-3 sounds|  
     Reuerbe  
 154 a  
 155 thine  
     nor  
 156 motiue  
 159  
 160 swear'st  
     Q recreant  
 162 Q Doe, kill  
     thy fee  
 163 guift  
 166 thine  
 167 That  
     vow  
 168 Q straid
- See p. 124.  
 See note on 119 above.  
 The Q compositor may have been influenced by 'vnmannerly' in line 144 and/or 'man' at the end of line 145. Alternatively, Q's 'man' may be a straightforward misreading of 'mad': 'n' is found for 'd' (and vice versa) elsewhere — *Troilus and Cressida* II iii 260 Q1 'boord' for 'bourn', *Othello* I i 173 Q1 'manhood' for 'maidhood' ('man' appears for 'maid' in *Romeo and Juliet* Q2 I iv 66), and *Lear* itself, Q II iv 208 'bloud in' for F 'bloodied', II iv 260 'deed' for F 'need', V i 63 'countenadce' for F 'countenance'.  
 This is metrically preferable to 'wouldest'.  
 See p. 166.  
 See p. 124.  
 See p. 126.  
 See p. 166.  
 See p. 126.  
 See p. 166.  
 See p. 126.  
 On the F speech-headings see p. 167.  
 The F1 dot instead of an apostrophe is doubtless a compositorial slip.  
 See p. 52.  
 See pp. 47, 126.  
 See p. 126. Q's 'the' may be a misreading of 'thy': for e/y misreadings see Dover Wilson, *The Manuscript of Shakespeare's 'Hamlet'*, vol. I, p. 112. In *Lear* the variant Q 'the' F 'thy' also occurs at II ii 22, II iv 167, IV vi 139, V i 50; and at V iii 100 we have Q 'thy' F 'the'.  
 See p. 124.  
 See p. 126.  
 See p. 126.  
 See p. 167.  
 A compositor may easily omit a single letter accidentally. Alternative explanations are however possible. We may have to do with memorial corruption: at I i 208 Lear says to France, 'I would

not from your loue make such a stray . . . ' ( 'stray' occurs here in both texts). Or we may conceivably have to do with straightforward misreading: the copy for Q may have had 'strained', and the compositor may have taken the 'n' for an 'e' (he took an 'e' for a 'u' at III iv 119 — Q uncorr. 'thu', Q corr. 'the').

169 betwixt  
sentence

See p. 127.

172, 174

See p. 167.

There is no reason to doubt the authenticity of F's 'Fiue' and 'sixt'. There is no reason why Scribe E should have altered the Q figures unless they disagreed with those in the playhouse MS. As Greg points out (*Editorial Problem*, p. 92) the numbers are indifferent in themselves, and even if we could believe in the theory of a Shakespearian revision between Q and F there seems to be no reason why Shakespeare should have changed them. We must surely suppose that the reporter simply forgot the proper numbers. The consistency of Q's 'Foure' and 'fift' (separated by a line) suggests that we are not dealing with a slip on the part of the Q compositor or scribe.

173 disasters

See pp. 60, 127.

179 Q Why fare

See p. 47.

180 Q Friendship

The compositor may have misread 'freed' as 'frend' (for confusion between 'e' and 'n' cf. II iii 16 Q uncorr. 'Pies', Q corr. 'Pins', and *Love's Labour's Lost* IV ii 103 Q1 'vnde' for 'vede'). He may have been quite unable to make out the 'ome', guessed 'friendship', and set up 'Friendship'. Or is the actor to blame? Did he anticipate I ii 103 — 'friendship falls off'?

181 Q protection

The reporter has substituted a more commonplace expression.

182 Q rightly  
thinks . . .  
iustly said

See p. 50.

187

On the speech-heading see p. 168.

188 F *Bugundie*

See p. 191.

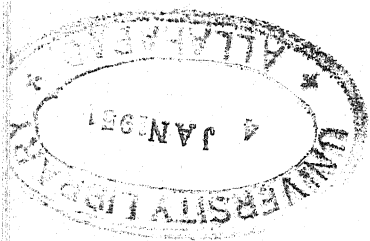
189 toward  
a King

See p. 127.

See p. 192.

- 193 hath See p. 127.  
 201 Q Sir will See p. 47.  
 203 Q Couered It may be that the copy had 'douered': the first letter may have been blotted so as to be totally illegible: and the compositor, able to make out only 'ouered', may simply have guessed 'couered'.
- 205 on See p. 168.  
 213 whom See p. 127.  
       best See p. 168.  
 215 The best, the See pp. 52, 128.  
 219 Q you Probably a u/r misreading: 'yor' may have been misread as 'you'. The same error appears in Q at II iv 186 and III ii 71.
- 220 Falne See p. 169.  
       taint: Since we are preserving F's colon after 'it' in line 219, we must put a colon here too, for 'which to beleuee of her . . .' refers to what precedes 'Or . . . taint'.
- 222 Should See p. 128.  
 224 well See p. 169.  
 225 Q may know I suggest that this is the result of a misunderstanding on the part of someone concerned in the transmission of Q. This person presumably thought that Cordelia was addressing not Lear but the King of France. I do not think that we can comfortably attribute such an error to the actor of Cordelia's part, nor to the Q compositor. I suggest that after the copy for Q had been written out and before it was sent to the printer some editor looked through it rather hastily and made some alterations which seemed to him to be necessary. This may have been one.
- 226 This line has been held by some critics to be corrupt. Certainly 'murther' (F: 'murder' Q) sounds odd between 'vicious blot' and 'foulenesse'. 'Vicious blot' — 'foulenesse' — 'vnchaste action' — 'dishonoured step': we may well be pardoned for asking what 'murther' is doing in this galley. Hudson says, '*Murder* seems a strange word to be used here . . . I suspect Cordelia purposely uses *murder* out of place, as a glance at the hyperbolical absurdity of denouncing her as "a wretch whom Nature is ashamed to

acknowledge". Verity comments: 'Certainly it is a little strange that Cordelia should suppose that anyone would credit her with "murder"; yet we must remember France's very strong expressions in [217-19], where he said that if some "offence" of hers *had* caused the change, it must be something "of unnatural degree"'. I do not think that we need object to the use of the word 'murther' in itself: what is most strange is 'the gradation "vicious blot, murder, foulness"' (Moberly), the particular between the two generals. There may be force in Moberly's remark that 'from the parallel expression, "vicious mole of nature", in *Ham.* I, iv, 24, we may conclude that in this line Cordelia refers to natural defects, which Lear might be supposed to have just discovered; but in the next line: "No unchaste action," &c. to evil actions, from all suspicions of which she wishes to be cleared'. This point of Moberly's could be used as an argument against Keightley's emendation of 'murther/murder' to 'misdeed'. We must surely agree with Furness that Walker's emendation 'umber' is far-fetched. The best emendation that has been proposed is Collier's emendation of 'murther, or' to 'nor other'. This, badly written, might have stood in the copy for Q. The Q compositor might have deciphered it as 'murther' and substituted the other form of the word, 'murder'. Scribe E might have overlooked the error in Q. And the F compositor, with 'murder' in front of him, might have set it up as 'murther'. This is not impossible. But Collier's version of the line is itself not very satisfactory from the artistic point of view. Although, as Furness (who adopts Collier's reading as an *emendatio certissima*) points out, there is an admirable balance in lines 226-7 — 'vicious blot or foulness, unchaste action or dishonoured step' — it may be objected to the emendation that "vicious blot" is altogether too general a term to be put in the alternative with "foulness", almost as general, and of like meaning' (White). Furness considers this objection 'the only serious one', but suggests that 'Cordelia's distress





might make her verge on incoherence'. But if we are going to allow that she may verge on incoherence why should we not be content to allow 'murther' to stand?

- 229 Q rich  
F richer The Q compositor or the scribe writing from dictation may have carelessly missed out the 'er'. Alternatively the actor may be responsible, and, if so, the corruption may be due to anticipation — he may have extracted 'rich' from 'most rich' in I i 249 (we have suggested on pp. 29-30 that I i 229 and 249 were associated in the mind of the person reporting I i 77, which, like I i 229, belongs to Cordelia).  
See p. 128.
- 231 That  
232 Q Goe to,  
goe to, See p. 30.  
233 F t haue See p. 128.  
234 Q no more  
but See p. 53.  
238 regards See pp. 53-5.  
240 King See pp. 61, 128.  
247 respect and  
Fortunes See pp. 53-5, 128.  
255 Q thy chance The 'thy' is probably an accidental repetition of the first word in the line.  
258 Q Shall See p. 55.  
269 Loue See pp. 55, 128.  
274 On the Q speech-headings see p. 84.  
dutie See p. 128.  
277 Q the worth Presumably either actor or compositor has repeated 'worth' from earlier in the line.  
278 plighted See p. 128.  
279 with shame See p. 129.  
281-3 In setting up prose as verse here F takes over an error from Q.  
281 little See p. 129.  
286 not See p. 169.  
292 from his age,  
to receiue See pp. 50, 129.  
293 ingraffed See p. 129.  
299 let vs hit See pp. 129, 169.  
300 disposition See p. 130.

# I II SHAKESPEARE'S 'KING LEAR'

302 Q *Ragan*.

(Cf. 296 Q *Rag*.) This is the form of the name found in *A Mirour for Magistrates* and in the pre-Shakespearian play of *Leir*. It may be noted here that the characteristic Q form *Gonorill* is the form of that name found in *The Faerie Queene* and in the pre-Shakespearian play: Holinshed has 'Gonorilla'. See p. 130.

of it

## I II

7 Q dementions

The 'de' may be an error of the ear or a pronunciation-spelling; or the 'e' may be a misreading of 'i'.

10 F Barstadie

See p. 192.

On the mutilation of the line in Q see p. 44.

13 Q stale dull  
Q lyed

See p. 50.

This may be a misreading: 'l' for 't' occurs several times in Q and 'e' for 'r' is also found (see pp. 357-8). The copy for Q may have read 'tyrd'. If the copy had 'tyred', the compositor may have read it as 'lyedd' and set up 'lyed': alternatively, either the 'r' or the 'e' may have been so cramped that he could not make it out at all — if it was the 'e', then on this view he misread the 'r' as 'e'. (The fact that the verb 'to lie' is naturally associated with 'bed' would doubtless tend to confirm the compositor in his error.)

14 Q of a

See p. 47.

15 Q the

The compositor may have carelessly omitted a stroke over the 'e', or this may have been omitted in the copy.

21 Q tooth'  
F to'th'

I see no reason for expanding F's 'th', but apart from this I think we should accept the emendation 'top the'. This emendation was proposed by Edwards in his *Canons of Criticism*, and first appeared in the text in Capell's edition. Capell, speaking of the emendation, says 'it appear'd in the *Canons*, into which it was receiv'd from this editor (together with other communications concerning readings of copies) by that ingenious work's writer' (see Furness's note).

Why must we emend? Why can we not read 'Shall to th'Legitimate'? 'To' can mean 'against' (see Abbott, para. 187): cf. the phrase to have a quarrel

to someone in *Much Ado* II i 219, *Twelfth Night* III iv 230, *Coriolanus* IV v 133 (all cited by Abbott); cf. also *Love's Labour's Lost* V ii 87 — 'Saint Denis to Saint Cupid!', *Richard II* I i 76 — 'arm to arm', 1 *Henry VI* I iii 47 — 'Blue coats to tawny coats', *Henry VIII* III ii 92 — 'the king Does whet his anger to him', *Troilus and Cressida* II i 94 — 'Will you set your wit to a fool's?', *Lear* IV ii 74 — 'bending his sword To his great master' (all cited by Onions, s.v. *to prep.* 2 in opposition to, against). With an ellipsis of an infinitive after 'Shall' (which is eminently possible — see Abbott, para. 405) we can readily interpret 'Edmond the base Shall to th'Legitimate' as meaning 'Edmond the base shall proceed against the legitimate, shall act in a hostile manner towards the legitimate'. This is what the Q and F readings would most naturally be taken to mean. But the trouble is that this does not make good sense in the context. It is absurd for Edmund to say 'if this Letter speed, And my inuention thriue,' I shall proceed against, act against, attack, my legitimate brother. He is acting against him anyway. The meaning called for by the context is, 'if this Letter speed, And my inuention thriue,' I shall prevail over Edgar, overthrow him, defeat him: and 'top' (=surpass) suits this excellently. If we hold that Q and F are both wrong here, we must take this as a case in which an F corruption depends directly on a Q corruption. The F corruption is presumably a conjectural alteration, by Scribe E or the F compositor, of the Q corruption. Dr. Greg points out that 'if the tail of the "p" were for any reason obscured, "top" would naturally be misread as "too"' (*Aspects*, pp. 165-6). It may be that in the copy for Q the tail of the 'p' was obscured. If Scribe E was dissatisfied with Q's 'tooth' the most natural thing for him to do would be to consult the playhouse MS. If the latter was indistinct at this point, he might try conjectural emendation. It seems to me that we would be rather foolhardy if we postulated the coincidence that in the copy for Q the 'p' of 'top' had its tail

obscured while in Scribe E's playhouse MS 'top' was indistinct or illegible. But Scribe E may have left Q's 'tooth' untouched — his eye may have slipped past it without his having noticed the error: and the form 'to'th' may be attributed to the F compositor. In connection with the possibility of the tail of the 'p' being obscured in the copy for Q, it is interesting to notice that at line 129 of this same scene Q has 'out' where F has 'Pat'. Now this Q reading may be a substitution by the actor. It would probably be safest to take it so. But an 'a' might have been misread as a 'u' and a 'p' with its tail obscured as an 'o' — Q's 'out' might conceivably be a misreading of 'pat'.

Defending 'top', Capell refers to 'its opposition to "base" . . . and (which is yet a stronger matter . . .) its connection with "grow" '.

See p. 130.

A simple misprint.

The copy may have had 'yor or loking'. The compositor's eye may have skipped over the second 'or', or he may have thought it an error in the copy. The 'o' in 'loking' may have been blind so that it looked like an 'i'. (On the other hand the Q reading may well be an actor's substitution.)

Q's omission of 'and reuerence' may be due to carelessness in the compositor. 'This policie of age' is of course nonsense.

- 24 Prescrib'd  
32 Q terrible  
38-9 Q your liking



- 55 Sleepe . . .  
wak'd  
58 you to this  
66 his?

See p. 170.

See pp. 50, 131.

I think the most natural interpretation is that Gloucester is asking a question. He asks it at line 62: Edmund gives an evasive answer: and he asks it again here — he wants an unequivocal reply.

See p. 131.

- 69 Has . . . before  
70 Q often heard  
him  
71 declin'd  
72-3 Q his father  
. . . the re-  
uenew

See p. 50.

See p. 131.

See p. 50.

- 76 Ile See p. 131.  
 78 F's 'L.' doubtless implies 'Lord'.  
 85 writ See p. 131.  
 86 Q further See pp. 56, 132.  
 89 Q aurigular See p. 80.  
 96 Q your busines Q probably anticipates the 'your' almost immediately following ('after your own wisdom'). If the actor is responsible he may have been influenced by II i 15 where Edmund speaks of 'my businesse' (the wording is the same in both texts).  
 98 Q I shall seeke Perhaps the actor substituted 'shall' for 'will' (F) owing to the influence of 'I shall find (Q see)' in the next line.  
 99 Q see See p. 56.  
 106-11 Chambers suggests (*William Shakespeare*, I, 467) that the omission of this passage from Q may conceivably be the result of censorship. It is of course equally possible that it is an accidental omission by the actor.  
 113 Q strange Probably the actor is responsible for the repetition: strange!  
 115 surfets he may have thought iteration more effective.  
 117 Starres See p. 132.  
 on necessitie See p. 132.  
 119 Q Trecherers This form may be influenced by 'Adulterers' in the next line.  
 Q spirituall Perhaps a misreading — i/e, t/c. The compositor may have read 'sphericall' as 'sphiritall' and conjectured 'spirituall'. Or there may have been too many strokes, so that he thought he saw a 'u' before the 'a', and, reading 'sphirituall', conjectured 'spirituall'. In either case the suggestion is that he decided to ignore the 'h'. Conceivably the 'h' was so cramped and badly formed that he could make nothing of it. We may compare II ii 162, where Q corr. has 'most'. The compositor originally set up (Q uncorr.) 'not', misreading 'm' as 'n'. Either he thought he saw 'nost' and emended to 'not', or the 's' was so difficult to make out that it baffled him.  
 122 Whore-master  
 man See p. 192.

I II SHAKESPEARE'S 'KING LEAR'

- 123 to See p. 170.  
Q Starres See p. 62.  
126 Fut See p. 170.  
127 Q, F maiden-  
lest F takes over a mis-spelling from Q.  
128 Q bastardy See p. 62.  
Edgar, See p. 171.  
129 Q and out On 'and' see p. 132; and on 'out' see note on I ii 21  
above.  
130 Q mine The copy for Q may have had 'my cu'. The com-  
F my Cue positor may have misread the 'u' as an 'e' — he  
misread an 'e' as a 'u' at III iv 119 (uncorr. 'thu',  
corr. 'the'). He may also have misread the 'c' as an  
'n'. In *Hamlet* at II ii 329 Q2 has 'black' for  
'blank', and at III ii 2 it has 'pronounc'd' for 'pro-  
nounc'd'. The spelling 'blacks' for 'blanks' is found  
in Q1 *Sonnets*, 77, 10. It may be suggested that in  
these cases we have to do only with the accidental  
omission of a single letter — that in *Hamlet* the copy  
for Q2 had 'blanck' at II ii 329 and 'pronounc'd'  
at III ii 2, and that the compositor accidentally  
omitted in the first case 'n' and in the second 'c'.  
But we have to reckon with the form 'blacks' in  
Sonnet 77 — a remarkable coincidence with *Hamlet*  
II ii 329 if both are cases of the accidental omission  
of a single letter. I imagine that the copy for Q2  
*Hamlet* had the spellings 'blank' and 'prononc'd',  
and that in the first case the 'n' was misread as 'c'  
and in the second the 'nc' as 'un'. As regards Q  
*Lear*, if the copy had 'my cu' at I ii 130 the com-  
positor could, I think, have misread it as 'myne' and  
set up 'mine'.  
Q sith Cf. the previous word but one — 'with'.  
Q them Probably an e/o misreading. The compositor,  
F Tom reading 'tem', may have introduced the 'h' on his  
own responsibility. Or the copy may have had  
'thom'.  
137 with See p. 133.  
138 writes See p. 133.  
139-45 F's omission may be due to censorship; see p. 8.  
146 Q Come,  
come, See p. 47.

- 147 Q Why, See pp. 47, 133.  
 151 nor See p. 133.  
 154 vntill See p. 133.  
 159 F *Edm.* See p. 109 footnote.  
 159-64, 165 We may have to do with cutting in Q. Or the omission may be due to failure of memory on the part of the actor. At any rate Q's 'goe arm'd' in 165 is taken from the omitted passage. See pp. 62, 133.  
 166 toward See p. 133.

## I iii

- S.D. On the designation of Oswald as 'Gentleman' in Q in this scene see p. 107.  
 3 I See p. 134.  
 7 Q obrayds This may be an aural error.  
 14 Q fellow It is conceivable that Q gives us the authentic reading, Shakespeare having written a long line here. Scribe E may have emended the line on his own responsibility in order to achieve a pentameter: (he may have been influenced by I iii 24 where both texts have 'your fellowes'). But Q's 'fellow seruants' may equally well be a case of actor's expansion.  
 15 my See p. 134.  
 22 haue said See p. 134.  
 22, 27 Q Very  
     very See p. 134.  
 23-4 Presumably Scribe E neglected to indicate in his quarto the verse line-division of this speech. So also at 26-7.  
 27 Q goe prepare See p. 56.

## I iv

- 1 F will See p. 171, and also p. 169.  
 7 S.D. At line 49 etc. F gives speech-heading '*Knigh.*'. Lear has reserved to himself a retinue of Knights, and it is presumably these (or some of them) who have been in attendance on him while he has been hunting. It seems reasonable to make this clear in the stage-direction.

I IV SHAKESPEARE'S 'KING LEAR'

- 20 be'st See p. 134.  
 he is See p. 171.  
 45 Q clat-pole The 'a' may be a misreading of 'o'.  
 49 Q *Kent*. See p. 84.  
 Daughter See p. 171.  
 52, 55, 62, 71 Q  
*servant*. See p. 83.  
 76 Q you sir, you  
 sir, . . . hither, See p. 51.  
 81 Q you pardon  
 me See p. 62.  
 83 strucken See p. 134.  
 89 Q you haue  
 wisdom See p. 51.  
 91-2 S.D. Lear sends two people to fetch the Fool — at lines  
 42 and 75. It is reasonable (though not necessary)  
 to suppose that they both come back with him. We  
 may perhaps imagine the third Knight meeting the  
 first Knight and the Fool on their way to the King,  
 and returning with them. I place the Fool's entry  
 before the words 'there's earnest of thy seruice'  
 because it is obvious from the Fool's first words that  
 he has heard them.  
 96 On the F version of the line see p. 171.  
 100 ha's . . . did See p. 134.  
 105 Q any At I iv 255 Q has 'any', F 'my'. This is presum-  
 F all my ably a misreading: if the 'm' had one stroke too  
 many in the copy for Q it might be taken by the  
 compositor for 'an'. As regards I iv 105, it is pos-  
 sible that in the copy for Q 'all' was missing (or the  
 compositor may have carelessly omitted it); and it is  
 possible that Q's 'any' is a misreading of 'my'.  
 109 Q is a dog that See p. 47.  
 110 Q Ladie oth'e Steevens emended to 'Lady, the brach,' regarding  
 F theLady 'Lady' as a proper name. He says, "'Lady" is still  
 a common name for a hound', and he refers to  
 1 *Henry IV* III i 240, where Hotspur mentions  
 'Lady, my brach'. We might indeed easily emend  
 Q by simply omitting the 'o' of 'oth'e', and regard  
 F's 'theLady' as an accidental inversion by the com-  
 positor. And yet I am not quite happy about this.  
 In *Notes and Queries* 2 Series, vol. V, p. 202, 1858



(cited by Furness in his note on the passage) Archibald Smith says, 'Here is a curious opposition between "truth" and "lady", where one would have expected the opposition to be between "truth" and *lie*. May it not be that Shakespeare wrote "lye the brach", and that the printers thought "lye" a contraction for "lady", instead of the whole of the opposite of *truth*?' This is a very interesting suggestion: but Smith overlooks the 'o' in the Q 'oth'e'. Is it possible that Shakespeare wrote 'Liar the Brach'? Suppose the actor dictated this to the Q scribe: the latter may by an aural error have written down 'Lye a the brach'. The Q compositor may have taken 'Lye' as a contraction of 'Ladie' and expanded it accordingly: he may have misread the 'a' of 'Lye a' as an 'o', and carelessly run this 'o' and the 'th'e' together (or the scribe may have run his 'a' and the 'th'e' together). Then Scribe E may have conjecturally emended Q. He may simply have struck out the 'o', and the F compositor may have accidentally inverted 'Lady' and 'the': or Scribe E may have been responsible for the F reading *in toto*. I advance this simply as a tentative suggestion. In my text I accept the F reading, because it makes sense and the Q reporter may conceivably have been remembering 1 *Henry IV* III i 240. Because Shakespeare gave Hotspur a brach called Lady we need not suppose that he necessarily made the Fool in *Lear* refer to a brach called Lady. It may be objected that 'the Lady Brach' is tautological since a brach is generally a female dog. But if we accept F the point of 'Lady' is doubtless its aristocratic signification: it has been implied that Truth is a dog of low social status — the Lady Brach is pictured as of high social status. If we accept the F reading we must infer from the tenor of the speech that the Fool intends us to associate the brach with falsehood.

Doubtless a misreading of 'a' as 'u'.

See p. 84.

See p. 134.

On the F omission see p. 8.

112 Q gull

126 Q *Lear*,

135 a sweet one

137-52

I IV SHAKESPEARE'S 'KING LEAR'

150 on't

I accept this emendation from Q2. I am quite sure that if F had had the passage it would have had 'on't' and not 'an't'. 'An't' may be a colloquial or dialectal pronunciation of the reporter (cf. 158 F 'on thy' Q 'at'h'; 183 F 'o' Q 'a'; 186 F 'of late' Q 'alate'; etc.), or it may have a misreading of 'o' as 'a' (we have a misreading of 'a' as 'o' in Q uncorr. in the next word but one — 'lodes' for 'Ladies').

152-3 Nunckle,  
giue me an  
egge

See pp. 51, 134.

157 Crowne

See p. 171.

158 boar'st

See pp. 135, 196.

163 grace

See p. 135.

164 wisemen

Onions (*Shakespeare Glossary*, p. 251) notes that 'wise man' is 'nearly always printed as one word in old edd.'

165 Q doe

See p. 79.

168 ere

See p. 135.

169 Mothers

See p. 135.

171 Then they

F agrees with Q in setting these words as part of the prose. Presumably Scribe E omitted to correct Q.

174 Fooles

See p. 172.

185 on? You

See p. 135.

188 Q frowne

The reporter repeats this word from line 186.

191-2 Mum,  
mum,

F agrees with Q in setting this as part of the verse. Presumably Scribe E omitted to correct Q. See note on line 171 above.

193 nor crum

See p. 172.

195 That's . . .  
Pescod.

This is set in both Q and F as if part of the verse. Again Scribe E has omitted to correct Q.

199

It would be a noteworthy coincidence if both the copy for Q and the playhouse MS had brackets here. It may well be that Scribe E accepted the Q brackets on his own responsibility, altering the position of the second (or perhaps the F compositor altered the position of the second).

F riots Sir.

F makes Goneril use 'Sir' twice in the same sentence (lines 196 and 199), and the effect is unpleasant. It gives a better effect to begin a new sentence with 'Sir' in 199, as is implied by the Q arrangement.

- 210 Q throw See p. 62.  
 211-12 F follows Q in printing verse as prose.  
 212 it's See p. 136.  
     Q beith Probably a misreading (e/y) of 'by it': cf. note on I i 162.  
 215 Q Come sir, See pp. 47, 136.  
     your See p. 136.  
 217 which ...  
     transport See p. 136.  
 222-34 An examination of the Q text of this passage will be found on pp. 32 ff.  
 222-3 Do's ...  
     Do's See p. 136.  
 224 Q weaknes This is probably not a case of the accidental inversion of 'e' and 'n' by the Q compositor, for Q punctuates 'either his notion, weaknes, or his discernings are lethergie, ...'. The punctuation suggests that 'weaknes' was definitely intended (though the passage is nonsensical in Q). The person who wrote out the copy for Q may have accidentally inverted the two letters, and either he — looking over his work — or the Q compositor may then have put in the punctuation which appears in Q. Alternatively, it is possible that 'weaknes' is just a slip by the actor. Yet again, it is conceivable that the copy for Q had 'weakns' (for 'weakens') and that the person who wrote out the copy — subsequently looking over his work — or the Q compositor took it that 'weaknes' was meant and supplied the punctuation which we have in Q.  
     F weakens  
 225 Q lethergie The final 'e' here may be a misreading of 'd'. The copy for Q may have had 'lethergid', or 'lethergied' (in the latter case the 'e' may have been crowded out; or the 'i' may have been crowded out and the 'e' misread as 'i').  
 227 Q continues to Lear. See p. 84. The Q compositor may be to blame. Alternatively the Q scribe may have carelessly omitted to put in the necessary speech-heading, or, writing to dictation, he may not have noticed the momentary change of speaker. The question mark in Q after 'shadow' may be intended for an exclamation mark: if it is intended

for a question mark, then the punctuation is consequent on the error of assignation.

228-31

As Chambers points out (*William Shakespeare*, I, 467) the F omission leaves a lacuna. The omission may be a compositor's error. Scribe E must have directed the assignation of '*Lears shadow.*' to the Fool. The F compositor, having set up this short speech of the Fool, may have accidentally let his eye return to the copy after the Fool's *next* speech.

242 Q great

This may be an ordinary substitution by the reporter: or it may be an error of hearing.

243 Q thou

Probably a misreading — o/e, u/n.

246 remainders

See p. 136.

254 Q We

Probably an o/e misreading. The compositor probably misread 'woe' as 'wee' and set up 'We'.

Q repent's

This reading (=repent us) looks as if it were consequent on the error 'We' at the beginning of the line. It may therefore be attributed to the compositor. Alternatively, the person who (according to our suggestion) looked over the copy for Q after it had been written out may have misread 'Woe' as 'Wee' and altered 'repents' to 'repent's'.

O ... come?

See p. 172.

255

Q has 'any' for F's 'my'. 'Any' does not give good sense, and it may well be a misreading of 'my', the 'm' having had an extra minim stroke. If 'my' was thus misread by the person who looked over the copy for Q, he may have conjecturally altered 'speake Sir' to 'that wee' in order to achieve some sort of sense. Alternatively, it is possible that the words 'that wee' are a substitution by the actor: the actor may have intended 'is it your will that wee — prepare my horses,...': the scribe may have omitted to indicate Lear's breaking off at 'wee', and so the compositor, misreading 'my' as 'any', would produce the Q text.

259-60

The Q scribe doubtless intended 'list' to indicate 'ly'st'. The reviser of the copy for Q, or the compositor, probably understood it as 'list' (with short 'i') and misread 'are' as 'and' (see pp. 357-8). The Q punctuation ('thou list my traine, and men of choise and rarest parts,') is doubtless consequent on these

errors, though of course the punctuator cannot have made any sense of the passage.

- 265 Which  
280 Q thourt  
disuetur'd

See p. 136.

This must surely be a misreading of 'thuart disnatur'd' — the graphic outline is very similar. In the first word the 'u' in the copy was presumably closed or nearly closed at the top so that it looked like an 'o': and for 'a' misread as 'u' see I iv 112 above. As regards the second word: for evidence of 'n' misread as 'u', and 'a' misread as 'e', see pp. 357-8. Q has 'accent' for F's 'cadent'. Q probably has misreading. Confusion between 'a' and 'c' is possible: cf. *Love's Labour's Lost* III i 189, Q1 'Cloake' for 'Clocke'. 'E' is sometimes found as a misreading of 'c' and vice versa — e.g. *Hamlet* III i 187 (Q2 'care' for 'eare') and III iv 170 (Q2 'poteney' for 'potency'); and 'e' and 'd' are easily confused. 'Accent' is not at all likely to be a reporter's substitution.

282

The Q compositor has carelessly repeated a phrase.

- 284  
286 Q goe, goe,  
my people?  
288 more of it  
290 As  
296

See p. 63.

See pp. 56, 136.

See p. 137.

Q makes nonsense. Perhaps the compositor could make out only the beginning of 'worth' and guessed 'worst'. It is possible that the copy for Q read 'should make the (for *thee*) worth them blasts and fogs vpon the (for *thee*) the vntented woundings of a fathers curse,'. If so, the scribe has used 'the' for both 'thee' and 'the'. The compositor may have been able to make out only the beginning of 'worth': taking the preceding word as the article he may have guessed 'the worst' and simply ignored the 'them'. Alternatively we may postulate memorial corruption by the actor — anticipation of IV i 8-9, where we have 'The Wretch that thou hast blowne vnto *the worst*, Owes nothing to *thy blasts*'.

As regards Q's 'vpon the vntender' (uncorr.): if the copy read 'vpon the the vntented', the compositor may have thought the two 'the's an error.

- 'Vntender' is probably a pure guess: the compositor may have been able to make out only the beginning of the word: the press-reader has rescued the correct reading from the copy: see Greg, *Variants*, p. 153.
- 298 Q the old Again the Q compositor has taken the 2nd personal pronoun, accusative singular, for the definite article. The copy may have had 'the' for 'thee'.
- 298-310 Old . . . content. An examination of the Q version of this passage will be found on pp. 34 ff.
- 300 Probably the Q inversion ('you cast') is an error of the compositor. It is not the sort of inversion likely to occur to an actor.
- 301-2 Yea, i'st  
come to this?|  
Ha! Let it beso. See pp. 68, 172.
- 302 I haue another See p. 137.
- 309 you, — It is clear that Goneril interrupts him.
- 312 Q tary and See p. 47.
- 312-14 Q take the Q uses 'with' here to introduce a song (cf. III ii 75, 'With heigh-ho, the Winde and the Raine'). The copy may have had 'with the a fox', and the compositor may have taken the 'the' as the article and decided that it was a mistake. Or the actor may be responsible for the Q version as it stands.
- foole with a  
fox etc.
- 319-30 This omission from Q may be due to abridgment: on the other hand it may be due to lapse of memory during the reporting. In the first case the transference of 'What *Oswald*, ho.' from 310 to after 318 and the addition of 'Here Madam.' is probably a piece of adaptation consequent on the cut: in the second case it may be due to defective memory or may be a piece of patching consequent on a failure of memory.
- 332 Q *Osw.* See p. 107.
- I See p. 137.
- 337 Q now The copy for Q may have had 'no no' and the second 'no' may have looked like a 'w'. Alternatively 'now' may be an actor's substitution.
- F no, no,
- 339 Q dislike This may be an ordinary substitution by the actor. Or it may be a recollection of 'dislike' (noun) in line 322: line 322 is absent from Q, but that does not mean that recollection is impossible.

340 F Your are

This same mistake occurs in F at II iv 124, V iii 258, and V iii 290; and at II i 2 F has 'your Sir' for 'you Sir'. The Q readings are — I iv 340 'y'are', II iv 124 'you are', V iii 258 'you are', V iii 290 'You'r', and II i 2 'you Sir'. Speaking of V iii 290, Greg (*Aspects*, p. 165) says 'Apparently the corrector [our Scribe E] marked "are" for insertion and forgot to delete the "r"'. But this explanation does not fit the other cases, and they too must be explained. Miss Doran (op. cit. p. 99) thinks that 'we have only to do with a habitual mistake on the part of the printer of F'. Now it is easy enough to postulate the misreading of a handwritten 'you' as 'yor'. It is quite possible that at I iv 340 and V iii 290 Scribe E deleted the Q readings and wrote in 'you are', and that the F compositor misread his insertions as 'yor are'. But at II iv 124, V iii 258, and II i 2 the Q readings are perfectly correct. Can we suppose that there (and in the other cases as well) Scribe E misread 'you' in the playhouse MS as 'yor' and miscorrected Q, producing nonsensical readings? Or can we suppose that the F compositor had a peculiar habit of setting up 'your' even when his copy plainly read 'you'?

ataxt

341 Q praise

343 Q better  
ought,

345 the'uent

See pp. 12, 172.

Probably a misreading of 'praisd'.

See p. 79.

See p. 137.

## I v

S.D.

F gives the Gentleman's entry at the head of the scene. He is not required until line 46, where it seems clear from the dialogue that he has just entered. So we must accept Theobald's rearrangement.

8 Q where

11 not

16 Q con .

See p. 79.

See p. 137.

An o/a misreading. The Q compositor is probably responsible for the omission (doubtless accidental) of 'tell'.

## II I SHAKESPEARE'S 'KING LEAR'

17 Q Why what  
canst thou tell  
my boy?

See pp. 47, 137.

19 Q stande

Final 's' has probably been misread as 'e'.

35 mo

See p. 137.

44-5

F follows Q in printing a verse speech as prose.

45

The Q compositor may be responsible for the duplication of 'I would not be mad'. Alternatively the actor may have introduced the repetition in order to heighten the effect (though crudely).

47 Q *Seruant.*

See p. 83.

### II I

2 F your

See p. 173, and note on I iv 340.

4 Q to night

See p. 56.

8 Q bussing

F kissing

See pp. 17, 192.

10-11 Q the two  
Dukes

See p. 57.

14 better, best,

Both Q and F are defective in punctuation here, giving 'better best,'. Probably Scribe E overlooked the necessity for inserting a mark after 'better', so that F took over defective punctuation from Q.

18 Q must aske  
breefnes

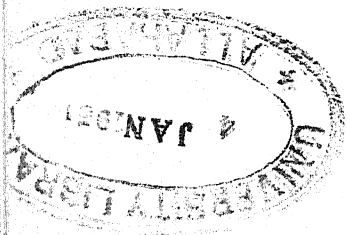
This piece of corruption may be due to defective memory in the actor. Only three lines earlier Edmund refers to 'my businesse'. When he came to line 18 the actor's mind may have run forward to II i 125-7 where Regan says 'bestow|Your needfull counsaile to our businesses, [Q busines,]| Which craues the instant vse'. Influenced by the content of this, he may have converted 'Which I must act, Briefenesse,' (F) into 'which must aske briefnes' (Q). Furthermore, the occurrence of 'question' in line 17 may have helped to suggest 'aske' to him. In addition (or alternatively) he may have had in mind *The Taming of the Shrew* II i 114, where Petruchio says 'my business asketh haste'.

Q helpe

Doubtless the actor has substituted a simpler word for F's 'worke'. He may possibly have been influenced by 'helpe' in line 36.

23 Q ought

See p. 47.





- 29 Q crauing  
(F cunning) Probably misreading — r/u, a/n, u/n.
- 31 Q here (F hoa) The Q word is probably a misreading — e/o. On r/a see remarks on I i 37 on p. 359. The Q compositor may have read 'hoa' as 'her' and set up 'here'.
- 32 Q brother flie See p. 47.
- 38 Q warbling This may be a misreading of 'mumbling': w/m, a/u, r/m, are all possible graphic errors.
- 39 stand See p. 137.
- 41 Q could --- Q is right in indicating that the speaker is interrupted.
- 44 Q reuengiue The actor may have substituted '-iue' for '-ing'. With 'reuengiue' Wright (Clarendon Press ed.) compares *Hamlet* V ii 154, *responsive to*, =corresponding to. But he reads 'revenging', which there is no reason to suppose corrupt.
- 45 the thunder See p. 137.
- 47 Q in a fine The Q compositor may have repeated 'a' from the latter part of the previous line.
- 49 Q with Perhaps an anticipation of 'With' at the beginning of the next line.
- 51 latch'd See p. 137.
- 52 And See p. 138.
- when This is the reading of both texts. Staunton suggested emendation to 'whe'r', =whether. For 'whe'r' see Abbott, para. 466. Q may have a misreading of 'r' as 'n', and Scribe E may not have noticed the error. Furness pronounces 'whe'r' an *emendatio certissima*: he says 'It restores the construction, which with *when* is irregular [cf. line 54, 'Or whether . . .'], and to be explained only on the ground of Edmund's perturbation'. But this latter explanation of 'when' seems to me quite satisfactory. I quote from Verity's note: '[whe'r] gives greater symmetry . . ., but that, surely, is a quality that we do not want here, the broken, disjointed style of the whole speech being intended to indicate Edmund's feigned agitation'.
- 56-7 The punctuation is unsatisfactory in both Q and F. The two texts run —  
Q not in this land shall hee remaine vncaught and found, dispatch, the noble Duke etc.

F Not in this Land shall he remaine vncaught  
And found; dispatch, the Noble Duke etc.

F quite definitely takes 'vncaught and found' as a single connected phrase. As the F text stands the meaning can only be 'if Edgar is found he shall certainly be arrested'. But this is extraordinarily weak. Surely Gloucester means 'not in this land shall he remain uncaught; and when he has been found — kill (him)': 'dispatch' is on this view an imperative — he changes his construction. The same transition from finding Edgar to killing him occurs in lines 60-1 — 'he which finds him shall deserue our thanks,| Bringing the murderous Coward to the stake'.

After 'found' in line 57 Q has a comma, not a semi-colon as F has. But Q shows the same misunderstanding of 'vncaught and found' as a single connected phrase. So, although Scribe E or the F compositor has (doubtless conjecturally) changed a comma into a semi-colon, we can say that Q and F have essentially the same mispunctuation — F has taken over a piece of faulty punctuation from Q, with an alteration which simply makes the mistake more obvious.

Warburton proposed 'dispatch'd' for 'dispatch'. Understanding 'he shall be' (cf. 'shall he remaine' in line 56) this yields the interpretation, 'he shall not remain uncaught, and when found he shall be dispatched'. But the change of construction postulated above is quite possible. Other possible ways of interpreting the passage are — 'when he is found (I will) dispatch him' (Craig), and "dispatch" is "the word" (IV vi 92) (Verity).

See pp. 57, 138.

61 Q caytife  
67 would the  
    reposall  
69 I should  
70 I, though  
72 Q pretence  
75 spurres  
76 Q Strong  
77  
78 why

See p. 138.  
See p. 173.  
See p. 173.  
See p. 63.  
See p. 173.  
See p. 138.  
See p. 173.  
See p. 173.

- 86 strange newes See p. 174.  
 89 it's See p. 139.  
 92 F O Q I It might be suggested that F's 'O' is an erroneous  
 (i.e. ay) repetition from the beginning of line 89, and that  
 Q's 'I' is right. But it is much more effective, con-  
 sidering Gloucester's mood here, that he should  
 imply, but not directly give, an affirmative answer to  
 Regan's question (cf. 'shame would haue it hid').
- 94 Q's 'tends' is 3rd plural present indicative.  
 There is, I think, no doubt involved in reading  
 'tended' with F. The '-ed' is elided after the first 'd'—  
 see Abbott, para. 472. The idea is that the Knights  
 were attendant on Lear when, in the past, Edgar  
 was a companion of theirs. The fact that they are  
 still attendant on Lear does not mean that the past  
 tense is inappropriate in this passage.
- 99 See p. 139.  
 104 Q heard Perhaps a misreading of 'e' as 'd'.  
 105 It was See p. 139. The reporter may have substituted  
 'Twas' for metrical reasons.
- 106 "Bewray" and "betray" are used almost inter-  
 changeably, but in the former there is no notion of  
 treachery inherent' (Wright). The reporter has  
 made a synonym-substitution of a word not dis-  
 similar in sound to the correct one.
- 114 F Nature's See p. 192.  
 118 Q threatning The copy may have had 'threadding'. The first 'd'  
 may have been misread as 't': on p. 357 we saw that  
 in the copy 'e' was liable to be misread as 't', and  
 we also saw that 'd' and 'e' were liable to be con-  
 fused. The second 'd' may have been misread as 'n':  
 'n' is found instead of 'd' in *Othello* I i 173 Q1  
 'manhood' for 'maidhood', *Romeo and Juliet* I iv 66  
 Q2 'man' for 'maid', *Q Lear* II iv 208 'bloud in'  
 (F 'bloodied'); cf. also *Q Lear* II iv 260 'deed'  
 (F 'need'), V i 63 'countenadce' (F 'countenance').  
 Our hypothesized 'threadding' must have been very  
 carelessly written if one 'd' looked like a 't' and the  
 other like an 'n'. (The copy for Q may have had  
 'thredning': the compositor may have misread this  
 as 'thretning', and set up 'threatning'.) Speaking of  
 the variant Q uncorr. 'vntender', Q corr. and F

## II II SHAKESPEARE'S 'KING LEAR'

- 'vntented' (I iv 297) Greg says (*Variants*, p. 153), 'The compositor was apparently guessing at the words in a difficult and obscure passage'. Perhaps 'threatning' is just a guess.
- 119 prize See p. 139.  
 122 best See p. 140.  
       F though See p. 174.  
 126 businesses See p. 140.

### II II

- 1 Q uncorr. deuen See Greg, *Variants*, p. 158. The reading of Q corr.  
       corr. euen Greg describes as an 'apparently obvious and yet cer-  
       F dawning tainly erroneous emendation'. He goes on: 'It is in  
       fact not evening but early morning before sunrise. The folio presumably gives the correct reading, but A [i.e. Q uncorr.] points to the copy having had 'dauen'. 'Dauing' and 'dawin' are seventeenth and eighteenth century spellings of *dawn*, while *dawn* itself is only a variant of *dawing* or *dawning*.' In a footnote Greg says, 'The earliest quotations for *dawn* in *N.E.D.* are *Henry V*, 1599, and *Measure for Measure*, 1603, but in both cases the text rests on the folio of 1623. The next quotation given is of 1633'. 'Dawn' cannot have been a very common word in 1608, and it may be suggested that in view of this it is rather odd that a reporter should have substituted it for 'dawning': it may be suggested that F's 'dawning' is a substitution by Scribe E of a more common form. I am not sufficiently confident about this to adopt 'dauen', though I think that that may be Shakespeare's word. But on no account can we read 'euen' as Ridley does, and as Capell, Jennens and Eccles did before him.

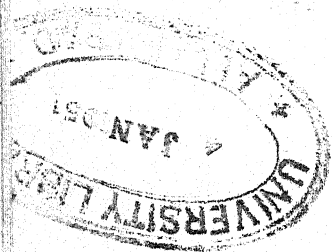
- 15 woosted- In Professor Dover Wilson's list of Modern Read-  
       stocking ings 'worsted-stocking' is given here: cf. Q uncorr.  
       'wosted stocken', Q corr. 'worsted-stocken'. It is unnecessary in an old-spelling edition to reject the F spelling: cf. Greg, *Variants*, p. 158 — "wusted", "wosted", and "woosted" are common spellings from the fifteenth century to the eighteenth. It is unlikely that F accidentally followed the spelling of A [i.e. Q uncorr.]'.

- 15-16 Q action  
taking knaue, a See p. 140.
- 21 It is possible that F's 'clamours' is correct. See Greg, *Variants*, p. 158 — 'Whether F is a misprint or an anomalous form (on the analogy of *wonders* for *wondrous*) is not certain.' It is perhaps safer to regard it as a misprint.
- 26-7 On Q see pp. 47, 51, 140.
- 29 Q draw you See pp. 48, 140.
- 40 if See p. 141.
- 41 ye See p. 141.
- 43-4 F takes over from Q verse set as prose.
- 45 F King? The F compositor may have anticipated the punctuation mark at the end of the next line.
- 52 Q I, a See pp. 48, 141.
- 53 they See p. 141.
- 54 yeares See p. 141.
- oth' See p. 141.
- 55 Q *Glost.* See p. 89.
- 56 Q ruffen See p. 80.
- 57 gray beard — It is clear that Kent interrupts Oswald. See also p. 192.
- 60 wall See p. 141.
- 61 gray beard See p. 192.
- 63 Q you haue See p. 51. Q has both inversion and the substitution of a more commonplace phrase for the correct one.
- 69 Q to intrench, This is one of the passages which have been taken to show that F depends directly on a copy of Q. Dr. Greg (*Aspects*, p. 165) says, 'F corrects "intrench" to "intrince" and "inloose" to "vnloose:"', but, evidently with an idea of mending the metre, reduces "to" in both cases to "t", oblivious of the fact that in the first it stands for "too".
- to inloose  
F t'intrince,  
t'vnloose: 'Intrince' occurs only here. There is no reason, however, to suppose that it is not what Shakespeare wrote. In *Antony and Cleopatra*, V ii 307, we have 'intrinsicate', and, as Upton was the first to suggest (see Furness's note), 'intrince' may be a contraction of that. Upton compared 'Reverb' in I i 153, = reverberate. In his *Shakespeare Glossary* Onions cites 'reverb' as a Shakespearian coinage, apparently shortened from *reverberate*, which occurs twice.

We need not doubt the authenticity of 'intrince': and we must surely suppose that Scribe E got it from the playhouse MS. And while he might have corrected Q's 'inloose' to 'vnloose:' without reference to the playhouse MS, it is reasonable to suppose that he got 'vnloose:' also from that source.

Are we to suppose that the playhouse MS read 'too intrince to vnloose:,' that Scribe E took 'intrince' and 'vnloose:' from there and wrote them into his quarto, and that he emended *the quarto* 'to . . . to' to 't' . . . t'?' I can hardly believe that in the playhouse MS 'intrince' and 'vnloose:' were legible and 'too' and 'to' illegible; and if the whole phrase was legible in the MS why should Scribe E be supposed to have emended the quarto 'to . . . to' rather than the MS 'too . . . to'? Miss Doran, who believes, as I do not, that F was printed from manuscript copy, writes (*Text of 'King Lear'*, p. 93), '*Too* may have been written *to* in the manuscript [from which F was printed]; the distinction between the spelling of the adverb and the preposition was not as rigid then as it is now, and the two forms are frequently interchanged in both quarto and folio of *King Lear*. Even if *too* stood in the manuscript, it is not certain, in view of the habit of contraction in the folio for the sake of the meter, that the corrector or printer would have respected it any more than *to*'. We may modify this slightly to suit our theory of the nature of the copy for Q. Scribe E's playhouse MS may have read 'too intrince, to vnloose:,' and Scribe E may for the sake of the metre have emended this to 't'intrince, t'vnloose:' and altered Q accordingly. Or the playhouse MS may have read 'too intrince, t'vnloose:,' or 'too intrince t'vnloose:' (the comma after 'intrince' in F may quite easily be a survival from Q), or even 'to intrince t'vnloose:'.

But it is quite possible that, the playhouse MS reading 'too intrince to vnloose:', Scribe E altered Q's 'intrinch' and 'inloose' to 'intrince' and 'vnloose:', and carelessly omitted to delete Q's comma after 'intrinch' and to alter the first 'to' in Q to 'too'. The F compositor would then have in front of him



- 'to intrince, to vnloose:': and he may have emended 'to' to 't' in both cases.
- 71 Being  
Q stir  
See p. 141. Perhaps an r/e misreading. Presumably a misreading. Cf. *Hamlet*, III i 162, where Q2 misreads 'feature' as 'stature'. This would suggest that 'stir' was a misreading of 'feir', but 'e' and 'i' are confused elsewhere in Q *Lear* (see p. 357) and probably the copy for Q had 'fier'.  
the  
See p. 142.
- 72 Reneag  
See pp. 13, 174.
- 73 gall  
varry  
See pp. 196, 197.  
So F. Q has 'varie'. In his list of Modern Readings Professor Dover Wilson gives 'vary'. We should certainly read 'vary' in a modernized text; but 'varry' may be a spelling from the playhouse MS. In *Love's Labour's Lost* Q1 we find the spellings 'varrie' (IV iii 97) and 'varried' (I i 285, IV ii 9).  
See p. 142.
- 74 naught  
Q dayes  
Misreading — a/o. For the confusion of 'y' and 'g' cf. *Troilus and Cressida*, in which Q1 has at V i 67 'day' for 'dog' and at III ii 167 'age' for 'aye'.  
See p. 57.
- 78 Q send  
83 Q what's his  
offence  
See p. 58.
- 88 Q That  
(F Then)  
Perhaps the Q compositor has been influenced by 'that' later in the same line.
- 89 Q a fellow  
See p. 58.
- 91 Q ruffines  
Doubtless spelt as the reporter (or compositor) pronounced it, though the metre does not require a trisyllable here. See Abbott, para. 477. Cf. 'slackness' in *Antony and Cleopatra* III vii 28, and 'witness' in *Two Gentlemen* IV ii 105, shown by the metre to be trisyllabic.
- 93  
The reporter's memory breaks down here. His line is clumsy and unmetrical. He fashions the beginning of the line on the model of the ending, which he remembers.  
See p. 192.
- 97 silly ducking  
102 Q In flitker-  
ing  
Perhaps the Q compositor substituted 'In' for 'On' owing to association with 'influence' in the previous line: in both cases the 'In/in-' is followed by 'fl'.

## II II SHAKESPEARE'S 'KING LEAR'

- flickring See p. 15. Q's 'flitkering' has 'c' misread as 't': cf. p. 358 ('t' misread as 'c').
- Q mean'st  
thou by  
103 Q dialogue See p. 48.  
The copy may have had 'dialect'. The compositor may have been able to make out the first four letters correctly, but he may have misread the 'e' as 'o' (see p. 357). The 'ct' may have been totally illegible, and the compositor may have guessed 'dialogue'. Or he may have misread the 't' as 'e' (for confusion of 't' and 'e' see p. 357): he may not have been able to make out the 'c' at all, and having got 'dialo' plus something unknown plus 'e' he may have guessed 'dialogue'. Alternatively, 'dialogue' may be an actor's substitution. It may just conceivably be a case of corruption by the actor through association with a passage in another play (this suggestion is made with some diffidence). In *King John* I i 201 we have the phrase 'dialogue of compliment': in the lines preceding this, the speaker (Philip the Bastard) has ironically used a string of polite formulae —  

'My dear sir',  
 Thus leaning on my elbow I begin,  
 'I shall beseech you' — that is question now;  
 And then comes answer like an Absey book:  
 'O sir', says answer, 'at your best command,  
 At your employment, at your service, sir':  
 'No, sir', says question, 'I, sweet sir, at yours'.  
 There is perhaps sufficient similarity between this and *Lear* II ii 99-100 to make it possible that in reporting *Lear* II ii 103 the actor had *John* I i 201 at the back of his mind.
- 108 Q What's the  
offence See p. 58.
- 112 Q coniunct See pp. 58, 142.
- 117 Q flechuent Doubtless a u/m graphic error.  
F dead See p. 174.
- 120 there =their. The same spelling is found elsewhere — see Q1 *Midsummer Night's Dream* I i 74, Q1 *Othello* II iii 291.
- Q Bring  
F Fetch It might be suggested that, with his eye off the playhouse MS, Scribe E has miscorrected Q by



anticipating 'Fetch' in line 128 of this scene (both texts). But Q being a report it is more likely that the reporter has anticipated line 134, where both texts have 'bring away'.

- Q stockes ho? See p. 48.  
 125 respect See p. 174.  
 133 Q nature See p. 31.  
 136-40 The omission from F would seem to be a deliberate cut: on F's expansion of Q's 'The King' in 140 see p. 174.  
 141 Q's 'hee's' makes sense if we postulate an ellipsis at the beginning of the next line — '(that he) should haue him thus restrained'. But there is no reason to suppose that F is not correct.  
 144 Q Gentlemen Q may have an a/e misreading: F is right, of course — the reference is to Oswald.  
 145 F Gentleman  
 146 On the F omission of this line see p. 175.  
 On the F assignation see p. 175.  
 Q my good  
 Lord See pp. 48, 142.  
 147 Dukes See p. 175.  
 150 Q Pray you See p. 48.  
 151 Q ont Doubtless an n/u misreading.  
 155 Q uncorr. say  
 Q corr. and  
 F saw See note on IV vi 253 below.  
 167-8 F takes over faulty line-division from Q.  
 167 F shamefnll See p. 175.  
 168 S.D. See p. 175.

II III

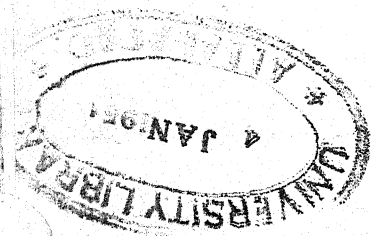
- 1 Q heare Perhaps a misreading of 'd' as 'e'.  
 4 F vnusall See p. 192.  
 10 Q else Doubtless an s/f misreading (long s).  
 haire See p. 143.  
 13 president See p. 198.  
 15 bare See p. 175.  
 16 Wodden prickes See p. 192.  
 17 Q seruice The copy for Q may have had 'ferms', and the compositor may have taken it to be 'seruis'. Or the copy may have had 'farms', and the compositor may have taken it for 'saruis'.

## II IV SHAKESPEARE'S 'KING LEAR'

- 18 Sheep-Coates See p. 175.  
19 Sometimes See p. 143.

### II IV

- 1 Q hence Perhaps a misreading of 'home': (i) 'e' for 'o', (ii) 'nc' for 'm'. Or it may be a substitution by the actor.
- 2 Messenger See p. 175.  
Q Knight. See p. 83.
- 4 Q his The compositor may have failed to notice a 't' in the copy — it may have been indistinct.
- 5 Q How, This is probably a substitution by the actor. It may be a recollection — see p. 63.  
F ahy Probably foul case. See p. 176.
- 6 Q looke he See p. 48.
- 7 Q heeles The copy may have had 'heads', and the compositor may have misread the 'a' as 'e' and the 'd' as 'l'. For misreading of 'a' as 'e' and vice versa cf. II ii 138 where Q corr. has 'basest and temnest' and Q uncorr. 'belest and contaned' (copy 'basest and contemnest'? — see Greg, *Variants*, p. 159), and V iii 47 where Q corr. has 'send' and Q uncorr. 'sauē'. For 'd' misread as 'l' and vice versa cf. 2 *Henry IV* II iv 21 where Q<sub>1</sub> has 'oll' for 'old', *Love's Labour's Lost* V ii 80 where Q<sub>1</sub> has 'stable' for 'stabde' (i.e. 'stabbed'), *Romeo and Juliet* III i 171 where Q<sub>2</sub> has 'aged' for 'agil' (i.e. 'agile'), *Hamlet* I ii 256 where Q<sub>2</sub> has 'fonde' for 'foule' and I iii 131 where Q<sub>2</sub> has 'beguide' for 'beguile'.
- 8 mans See p. 176.  
17-18 F omits. See p. 176.
- 21 Q would not, See p. 51.  
could See p. 63.
- 24 Q purpose See p. 176.
- 29 F painting See p. 176.
- 32 whose See p. 176.
- 33 Q men The copy may have had 'meiney' or 'meiny' or even 'meny'. The ending of the word may have been written so indistinctly that the compositor could make nothing of it: or the compositor may have read the word correctly but, not understanding it, may have substituted 'men'. Alternatively, the



- copy may have had 'men' — perhaps an actor's substitution.
- 38 which See p. 143.
- 43 Q This shame See p. 63.
- 44 F wil'd See p. 193 (remarks on II iv 304).
- 54 Q, F *Historica* F preserves an error from Q, which has a misreading of 'e' as 'o'. This is one of the readings referred to by P. A. Daniel (Praetorius's facsimile of Q1, p. xx) as indicating that F depends on Q. See p. 176.
- 56 F Wirh It might be that the F compositor repeated this word from the previous line and that Q's 'there' is correct. But there is no reason to suppose that this is so, and naturally we follow F.
- 57 here
- 58 Q *Knight*. See p. 83.
- 60 F the the See p. 193.
- Q traine See p. 64.
- 62 thoud'st See p. 143.
- 67 Q a 100. Probably a case of exaggeration introduced by the actor. Cf. p. 141 (remarks on II ii 54).
- 69 Q following it See pp. 48, 143.
- 70 Q vp the hill See p. 143.
- 71, 79 wiseman See p. 143.
- 72 F hause See p. 176.
- 84-100 For an examination of the Q text of this passage see pp. 36 ff.
- 85 Q Iustice This can only, I think, be explained as a desperate guess by the compositor of an almost completely illegible word in the copy.
- 86 Q I This fits well into the metre (Q places it at the beginning of 86 instead of at the end of 85). The F compositor may have overlooked it: or Scribe E may have struck it out intending to insert it at the end of 85 and may have then forgotten to insert it. On the other hand it may be an interpolation by the actor, and in view of this possibility I reject it. It may be remembered that at II i 70 I accepted an 'I' from Q. But there the line sounded extremely awkward without the 'I': here the line can easily stand without it — lines wanting the final syllable are not uncommon.

## II IV SHAKESPEARE'S 'KING LEAR'

- 97 commands,  
tends, service, Daniel (facsimile of Q<sub>1</sub>, p. xviii) regards this reading of F as 'the result of an incomplete correction of the nonsense in the uncorrected sheet' of Q. But I think we should accept F here: see p. 143.
- 111 Q Ile This may be a misreading (e/d): or it may be an actor's or compositor's substitution.
- 116 Q O my heart,  
my heart. See p. 45.
- 118 Q rapt This may be an actor's substitution: or it may be a misreading by the compositor — 'r' for 'n' (cf. p. 358).
- 124 F your are See p. 176, and note on I iv 340.
- 126 F Mother See p. 176. Presumably the F compositor carelessly omitted a final '-s'.
- 135 Q slacke  
F scant See p. 68.
- 142 Q on you The compositor, carrying a group of words in his head, may have anticipated the 'on' later in the line.
- 143 her See p. 176.
- 147 Q her Sir See pp. 48, 144.
- 153 Q No See p. 58.
- 159 Q Fie fie sir See p. 51.
- 160 The Q omission of the speech-heading is doubtless accidental. See p. 84.
- 163 blister her  
pride See pp. 64, 144, 177.
- 167 Q hested Doubtless an s/f misreading (long s).
- 182 fickle See p. 177.
- 184 Q Gon. See p. 88. As regards the suggestion of misreading, it is quite possible that 'stockt' was misread as 'struke' (i.e. 'struck'). Misreading of 'o' as 'r' is found elsewhere in Q — cf. III iv 6, where Q uncorr. has 'crulentious', a misreading of 'contentious' (F) (see Greg, *Variants*, p. 164). There are also examples of 'e' misread as 't': cf. III iv 115, where Q uncorr. has 'harte', Q corr. 'hare' (the compositor misread 'hare' as 'hart' and set up 'harte'), and IV ii 56, where Q uncorr. has 'noystles', Q corr. 'noyseles'. Examples of 't' misread as 'e' occur elsewhere: e.g. *Hamlet*, III ii 310, where Q<sub>2</sub> has 'stare' for 'start', and *Othello*, I i 48, where Q<sub>1</sub> has 'noughe' for 'nought'. Misreading

of 'c' as 'u' is also possible: at I ii 130, where F reads 'my Cue', Q has 'mine', which does not make sense: this reading 'mine' may well be the result of the Q compositor having misread 'my cu' as 'myne' (cf. III iv 119, Q uncorr. 'thu', Q corr. 'the'): and if 'c' could be misread as 'n' it could also be misread as 'u', since 'n' and 'u' are frequently confused.

186 Q you sweet

The compositor may have unconsciously repeated 'you' from earlier in the line (in both cases it is preceded by 'if').

187 you your  
selues

See p. 145.

190 will you

See p. 145.

208 Q bloud in

See note on II i 118.

210 Q bag

Doubtless an a/e misreading.

214 Q Now I

See p. 48.

218 Q that lies  
within

See p. 48.

220 or

See p. 145.

222

The absence of spacing in Q corr. 'will, I' is due to the correction of Q uncorr.'s 'callit' to 'call it'. The similar absence of spacing in F is doubtless a coincidence.

227 Q so sir

See p. 48.

228 Q looke

Perhaps a misreading of 'd' as 'e'.

231 Q you are

See p. 64.

232 Q spoken  
now

See p. 48.

236 Q in a house

See p. 59.

241 ye

See p. 145.

252 Q seem

I suggest anticipation of this word in IV ii 38. It will be noted that both IV ii 38 and II iv 252 are preceded by a line in which one of the wicked daughters says 'no more'.

260 Q deed

See note on II i 118.

268 Q fellow

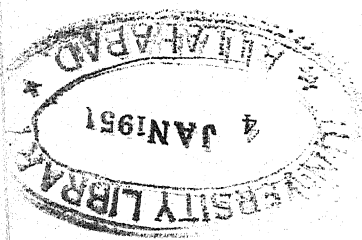
This may conceivably be a memorial corruption: Lear is called a 'fellow' in I iv 99, 187. On the other hand, the actor may simply have substituted 'fellow' for 'man' in order to make Lear's self-abasement more complete: if so, this is really a case of reporter's exaggeration.

# III I SHAKESPEARE'S 'KING LEAR'

- 272 Q lamely  
 277 F are yet, I  
       Q are yet I  
 279-81  
 281 Q flowes  
 282 S.D.  
 284 F an'ds  
 286 blame; hath  
 289, 291, 294  
 296 bleak  
 297 Q russel  
 304 F wil'd
- Perhaps a misreading of 't' as 'l': cf. p. 358.  
 It looks as if Scribe E or the F compositor had punctuated Q conjecturally: the F punctuation is wrong.  
 Q and F have mislineation in common.  
 Doubtless an o/a misreading.  
 Q's 'Leister' may be explained by supposing that the initial 'G' of 'Gloster' was illegible in the copy; there is an e/o misreading, and perhaps an extra stroke, interpreted by the compositor as an 'i', intervened between the 'o' and the 's'. See p. 193.  
 See p. 145.  
 Q and F have 'blame hath'. F takes over defective punctuation from Q. See Greg in *Aspects* p. 165. The 'hath' = 'he hath': Dyce (ed. ii), Hudson, and Furness read 'blame; 'hath'; Hammer and Jennens read 'blame, he'ath'; Capell, Steevens, Malone, and others read 'blame; he hath'.  
 On the Q speech-headings see p. 85.  
 See p. 177.  
 A double s/f misreading.  
 See p. 193.

## III I

- 7-15  
 18 Q Arte (for  
       'note')  
 20 is  
 22-9  
 30-42
- F omits. See p. 8.  
 Probably a misreading — 'a' for 'n', 'r' for 'o': cf. pp. 357-8.  
 See p. 145.  
 Q omits. See p. 116, note 3.  
 F omits. See p. 8. Furness quotes Schmidt as commenting thus on lines 25-9 ('What hath . . . furnishings') — 'Whether these incomplete sentences are due to the poet, or to the style in which the scene has been transmitted to us, cannot be decided; lines 22-29 are lacking in the Qq, and from 30-42 in the Ff, and it is easily conceivable that between 29 and 30 there were other lines which have been omitted in both texts'. It is conceivable that Scribe E meant the F compositor to set up the full text, that he wrote 22-9 into his quarto in the right hand margin opposite 30-42, and that the compositor,



misunderstanding, took 22-9 as a replacement of 30-42.

Q's omission of 'am' is doubtless a compositorial slip.

48 that

See p. 145.

54 Q Ile this way,

· you that,

See p. 45.

## III II

1 Q wind

See p. 64.

2 Q caterickes

See p. 80.

3 Q The steeple  
drown'd

Anticipation of 'the' later in the line?

See p. 177.

5 of

See p. 145.

7 Strike

See p. 145.

9 makes

See p. 145.

11-12 Q in, and  
aske

See pp. 48, 146.

13 Wisemen, nor  
Fooles

See p. 146.

18 Q why then

See p. 49.

22 will . . . ioyne

See p. 146.

33 Q haue

See p. 79.

42 Q sit

Conceivably a memorial corruption: at II iv 107-8 Lear says 'wherefore|Should he [Kent] sit heere?', and at III vi 21 he says 'Come sit thou here most learned Iusticer'.

49 Q force

Possibly a misreading of 'feare'. For o/e cf. p. 357. I suggest that we can also postulate (i) an r/a misreading — the uncorrected and corrected formes of Q attest r/e, r/o, r/n and a/e, a/o, a/n; cf. also *Troilus and Cressida* IV v 178, where in Q1 'oath' appears as 'earth' (presumably the compositor read 'oath' as 'erth'); (ii) a c/r misreading — cf. *Troilus and Cressida* V ii 118, where 'co-act' appears in Q1 as 'court'.

50 pudder

See p. 146.

54 Simular

See p. 146.

55 Q in peeeces

See p. 64.

57 Ha's

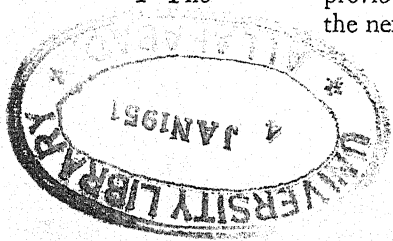
See p. 146.

### III III SHAKESPEARE'S 'KING LEAR'

- 58 Q centers The copy may have had, correctly, 'continents'. The compositor may have managed to deal only with the 'contin' and the final 's'. He may have misread the 'o' as 'e', the 'i' as 'e', and the 'n' as 'r'. In this way he would get 'center' plus something unknown plus 's'. Since 'centers' is a word in itself, he may have decided to be content with that and not to bother about the illegible letters. As regards Q 'concealed' F 'concealing': perhaps the copy for Q had 'concealing', with the '-ing' obscured; perhaps the compositor guessed, and guessed wrongly. Alternatively Q's 'concealed' may be a blunder by the reporter.
- 60 Q their The compositor may have misread 'then' as 'ther' and so set up 'their'.
- 65 Q's 'me' makes nonsense. The compositor may have anticipated the 'me' in the next line.
- 71 And See p. 146.
- 77 Though See p. 146.
- 78 Q my good boy See pp. 49, 147.
- 79-95 See p. 116, note 2.

### III III

- Q tooke me The compositor has anticipated the next word but one.
- 4 of perpetuall displeasure See p. 147. Q has 'Of their displeasure': the reporter may have been influenced by III vii 6, where Cornwall says 'Leaue him [Gloucester] to my displeasure'.
- 5 or See p. 147.
- 8 There is See p. 147.
- betweene See p. 147.
- 13 Q landed See p. 68.
- F footed See pp. 65, 147.
- 14 looke See p. 148.
- 17 if See p. 148.
- 18-19 is strange things See p. 148.
- 24 Q then The Q compositor may have been influenced by the previous word but one (Q 'Then' F 'then'): cf. also the next word but two ('when' in both texts).
- F The





## III iv

- 4 Q omits 'heere' — i.e. it repeats the second half of line 1. So also in 22.
- 7 F skinso: 'tis See p. 178.
- 10 thy See p. 178.
- roaring See p. 148.
- 12 this See p. 193.
- 17-18 As regards Q's omission, perhaps the compositor's eye caught the second 'in such a night' instead of the first. Alternatively, the actor's memory may be responsible for the jump forward.
- 20 Q gaue you all See pp. 65, 148.
- 23 Q one See p. 79.
- 29 Q night See p. 65.
- 45-6 Q blowes the cold wind . . .  
thy cold bed See pp. 59, 148.
- 47 Q Hast thou giuen . . . thy two 62 Q didst See pp. 57, 65, 149.
- 50 F though Fire See p. 178.
- 51 F Sword See p. 178.
- 55, 57 Blisse . . . blisse See p. 149. The Q reading, 'blesse', may be a misreading (e/i): but it may equally well be an actor's substitution.
- 57 Q -blusting Misreading of 'a' as 'u'.
- 61 What, ha's See pp. 15, 178.
- 66 Q fall See p. 65.
- 78 words Iustice See p. 150.
- 79 sweet heart See p. 193.
- 88 deeply See p. 178.
- Q paromord The first 'o' may be a misreading of 'a'.
- 97 See p. 150.
- 98 Q my boy, my boy, See pp. 49, 150.
- 99 Q Why thou See pp. 49, 150.
- Q thy graue See p. 150.
- 101 Q but See p. 53.
- 107 vnbutton On the reading of the copy for Q see Greg, *Variants*, p. 164.
- heere
- 108 Q this is See p. 66.

### III IV SHAKESPEARE'S 'KING LEAR'

- 113 Q foule fiend      See p. 150.  
     Flibbertigibbet      The copy for Q probably had 'fliberdegibet'. The Q press-corrector misread as 'k' the final 't' which the compositor had managed to get right in the first instance. For confusion between 't' and 'k' cf. II ii 166, Q uncorr. Late, corr. Take.
- 114 till the      See p. 178.  
     squenies      See p. 193.
- 118 F *Swithold*  
     Q swithald      Theobald (ed. i) emended to 'St. Withold', and in ed. ii he read 'Saint Withold'. He pointed out that '*S. Withold*' is appealed to in *The Troublesome Raigne of Iohn King of England*. In the Globe and Clarendon Press editions of *Lear* we have 'S. Withold'. Doubtless St. Vitalis is meant, 'who was apparently invoked in cases of nightmare or incubus' (Wright). But the form 'Swithold' may itself have been a current corruption of 'St. Vitalis' (cf. note in Arden ed.), and so I retain it. If Q's 'swithald' were a mistake for 'S. Withold', then we would have in F's initial 'S' in '*Swithold*' a case of error taken over from Q. But it is probably not so. If Scribe E altered Q's 'a' to 'o', and if 'S. Withold' were the reading of the playhouse MS, we should expect him, since his attention was drawn to the word, to have detached the initial 's'. But see Greg, *Aspects*, p. 166: he says, 'On the whole I think it would be best to read "Swithald" after Q, on the grounds that the change in F is probably accidental, that the form is slightly nearer its supposed source, and that it avoids the repetition of the syllable "old" in the line'. But *The Troublesome Raigne* shows that the form with 'o' existed; and I do not think we can be certain that the change of Q's 'a' to 'o' in F was purely accidental.
- 120 Q O light      An 'a' has been misread as an 'o' and misunderstood as an ejaculation.  
     troth plight      See p. 194.
- 121      Q's 'arint' is a pronunciation-spelling.  
     132 stock-punish'd      See p. 194.  
     hath had      See p. 179.
- 137 Q snulbug      Misreading in Q — n/m, b/k. Presumably there was minim confusion at the end of the word in the  
     F Smulkin

copy for Q: and if the 'g' is not a pure guess by the compositor there must have been an accidental mark which looked to him like a tail.

F takes over verse as prose from Q.

142-3  
142 Q bloud is  
growne so vild

my Lord

See pp. 51, 151.

149 Q venter'd

See p. 80.

150 Q food and  
fire

See p. 51.

152 Q My good  
Lord

See p. 51.

153 the house

See p. 194.

154 Q most

See p. 59.

168 Grace

See p. 194.

179 Q towne

Doubtless an n/r misreading (cf. I iv 260, where Q has 'and', F 'are', the Q reading making nonsense). The copy for Q probably had 'towre'.

Q come

Probably a misreading of 'a' as 'o'.

## III v

10 Letter

See p. 179.

12

Q's omission of 'not' makes nonsense.

24 dearer

See p. 179.

## III vi

S.D. Q Tom

See p. 108.

17-55

On the F omission see p. 8.

21 Q Iustice

Theobald's emendation is admirable. Q has 'Iusticer' in line 55, and at IV ii 79 where Q corr. has 'Iustisers' Q uncorr. has 'Iustices'.

22 Q I no

The passage is omitted in F. Q2 has 'now', which is obviously the required reading. Cf. IV vi 170, Q 'no', F 'Now'. In both cases the final 'w' may have been indistinct in the copy for Q1.

25 Q broome

'Capell was the first to change *broome* of the Qq to "boorne"; this he did on the authority of the original song, . . .' (Furness: for details see his note). Q's 'broome' is doubtless a misreading by the compositor: 'boorne' could easily be misread 'broom' (for o/r see p. 358).

34 Q cushionings

See p. 80.

# III VI SHAKESPEARE'S 'KING LEAR'

- 47 The importation of 'she' from Q<sub>2</sub> distinctly improves the sense. The Q<sub>1</sub> compositor may have omitted it accidentally.
- 51 Q's 'ioyne' for 'ioynt' may be a misreading: 't' is found for 'e' in Q at III iv 115, corr. 'hare' uncorr. 'harte' ('hare' misread 'hart?'), IV ii 56, corr. 'noyseles' uncorr. 'noystles', IV vi 182, F 'shoo' Q 'shoot' (copy for Q 'shooe?'): for 'e' instead of 't' cf. *Hamlet* III ii 310 Q<sub>2</sub> 'stare' for 'start'.
- 53 Q an (for on) Perhaps an o/a misreading.  
60 They marre See p. 151.  
66 In putting a comma after 'Mongrill/mungril' Q and F have a common error. It looks as if Q understood 'grim-hoūd' as the name of a kind of dog, and as if Scribe E or the F compositor decided that 'Grim' was the name of a kind of dog though 'Hound' was a separate word.
- 67 Lym Q's 'him' and F's 'Hym' are of course essentially the same reading. Ridley reads 'him', giving to 'brach or him' the meaning 'bitch or dog'. But the pronoun 'him' sounds extremely odd in the midst of a list of kinds of dogs, and, along with practically all editors, I accept Hanmer's excellent emendation to 'lym'—'rare form of "lyam" in the sense of "lyam-hound" = bloodhound' (Onions). If this is right, then F has taken over a corruption from Q.  
68 like See p. 179.  
Trundle See p. 180.  
69 him See p. 151.  
71 leapt See p. 151.  
72 Q loudla doodla The actor presumably thought that the sounds of inarticulate snatches were in his own control. Certainly the variation from F here hardly suggests transcription!
- 74 Q anotomize Doubtless an o/a misreading.  
75 make See p. 151.  
76 Q entertaine you See p. 49.  
78 Persian See p. 151.  
82 Q so, so, so, . . .  
morning, so, so,  
so,  
100-13 See pp. 49, 151.  
On the F omission see p. 8.

## III VII

- 1 F hin See p. 194.
- 3 Q vilaine Perhaps a reminiscence of I ii 111 — 'Find out this Villain, *Edmond*, ...'. Alternatively: Gloucester is called a villain in III vii at lines 33, 85, and 94; the reporter may have been influenced by this in line 3.
- 5 On the typographical correction in Q corr. see Greg, *Variants*, p. 168.
- 9 Duke, The comma (absent from Q and F) must be added, because, if it were not there, the reader might think that the *where* clause was the object of 'Aduice'.
- Q festuant The copy for Q probably had 'festinat'. With an extra minim stroke 'ina' could easily be misread 'uan'.
- 11 Q intelligence The compositor may have misread 'intelligent' as 'intelligenc' (for 't' misread as 'c' see p. 358).
- 16 Q questrits The compositor has accidentally omitted a single letter.
- 17 Lord's Some editors take 'Lords dependants' as=dependant lords, i.e. noun plus inflected adjective. Taken so, the reference must be to members of the King's retinue other than the 'Knights'; but, as Furness points out, we 'have heard of no lords who were dependent on the king. He had certain knights, and of these five or six and thirty had come to seek him, and, under the guidance of some of Gloucester's followers, they had all hurried off to Dover'. This seems to me to give the most reasonable meaning: 'Lord's'=Gloucester's. Furness goes on: 'If it were Lear's own knights and his own lords dependent who had him in charge, what do Cornwall and Regan mean by asking Gloucester to whom *he* had sent the lunatic king, and whither he had sent him? I cannot but think that these questions must refer to Gloucester's agency in the matter implied by his having dispatched the king under the escort of some of his own followers'.
- 21 S.D. See p. 194.
- 26 Q S.D. See p. 107.
- 32 Q I am true The reporter may perhaps have been affected by recollection of I i 106 where Cordelia says 'So young my Lord, and true'.
- 42 answer'd See p. 152.

### III VII SHAKESPEARE'S 'KING LEAR'

- 43-4 F takes over from Q a piece of verse as prose.  
 45 you haue . . . Q2 has 'To whose hands haue you sent the lunaticke  
 King speake. king, speak?'. If 'haue you' is a correct emendation,  
 then F has taken over an error from Q1. It may be  
 so, but it is not, I think, necessarily so. Regan may  
 mean 'Tell us ("speake") to whose hands you have  
 sent the lunatic king'. If so, it must be allowed that  
 the inversion is harsh; but Shakespeare may have in-  
 tended it to be so. On this interpretation it is best to  
 dispense with F's colon after 'King'.
- 51 answer See p. 152.  
 53 Q Douer sir? See pp. 49, 152.  
 56 rash See pp. 17, 194.  
 58 Hell-blacke  
 night See p. 195.  
 60 Q holpt Perhaps a misreading of 'e' as 't' (cf. p. 357).  
 Q rage See p. 66.  
 61 Q heard The compositor may have been influenced by the  
 F howl'd word 'dearne' later in the same line (F 'sterne').  
 Alternatively, it is possible that Q's 'heard' is a mis-  
 reading of 'hould'. There are plenty of examples in  
 Q of 'o' misread as 'e' and vice versa — e.g. II iv 54  
 '*Historica*' for '*Histerica*', IV ii 65 'dislocate' for  
 'dislocate'. For confusion between 'u' and 'a' cf. I iv  
 112 Q gull F gall. As for the possibility of 'l' being  
 misread as 'r', we have evidence on p. 358 of 'l' being  
 misread as 't', and we have evidence at II iv 132  
 of 'r' being misread as 't' (Q uncorr. 'deptoued' for  
 'deprauded'): presumably therefore in the copy for Q  
 'l' and 'r' were liable to look rather like each other.  
 See pp. 17, 194.
- dearne See p. 152.  
 63 subscribe See p. 180.  
 76 S.D.  
 79 Q yet haue you  
 one eye left See p. 35.  
 84 Q vnbridle This word, which makes nonsense here, is probably  
 a misreading of 'enkindle'. On pp. 357-8 we had  
 evidence in Q of misreading of 'e' as 'u' and of 'k' as  
 'b'; and 'in' might be misread as 'ri'.
- 95 Q dungell See p. 79.  
 97-105 On the F omission see p. 8.  
 101 Q1 bedlom Probably an a/o misreading.

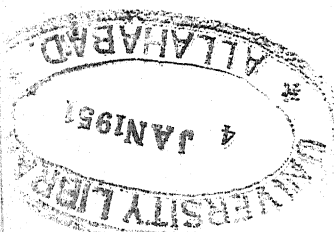
## IV I

- 2 F flatter'd, to be worst:  
Q flattered to be worst,  
4 Q experience
- The punctuation of both texts is wrong. Scribe E or the F compositor may have conjecturally emended the Q punctuation.
- The copy may have had 'esperance'. The compositor may have read this correctly, but he may not have been familiar with the word, and he may have thought that 'experience' was meant. Alternatively, the copy may have had 'esperence', or the 'a' of 'esperance' may have looked like an 'e' (see p. 357), and there may have been an extra stroke between the 'r' and the 'e' or 'a', so that the compositor thought he saw 'esperience' and decided that 'experience' was meant.
- 5-12  
10 poorely led?
- On the Q version see pp. 38-40.  
For a discussion of the variants between the texts here see Greg, *Variants*, pp. 169-70. Greg calls this 'one of the worst cruxes of the play'. The passage occurs in Q on sheet H, and in the copy used for F this was in its uncorrected state (see p. 11). Scribe E may have left Q uncorr. 'poorlie,leed,' unaltered, and the F compositor may have emended this to 'poorely led?'. Or, as Greg suggests, 'the playhouse manuscript may have been illegible, and the editor [Scribe E] reduced to emending A [i.e. Q uncorr.] as best he might'. The Q corrector's substitution, 'parti,eyd,', must represent 'a genuine attempt to decipher the copy': as Greg says, this 'seems proved by its very obscurity and the resemblance of the graphic outline' to that of 'poorlie,leed,'. Greg goes on — 'Either ["parti,eyd,"] is the best [the Q corrector] could do with an illegible copy, or else it is a perversion by the printer of what he wrote. In either case the copy did not read "poorly led" in any form or spelling. There seems little doubt then that "parti,eyd," is an emendation gone wrong, and that the real reading of the copy is now irrecoverable. Of course, even if we could recover it, we should have no guarantee that it was Shakespeare's rather than the reporter's: still it would have a better claim than any other'.

# IV I SHAKESPEARE'S 'KING LEAR'

- 17 Q Alack sir, you See p. 154.  
 21 Oh See p. 154.  
 36 Q flies are toth' There is confusion here with the second part of the same line — 'are we toth' Gods'. The reporter or the compositor may be to blame. Misreading of 'kill'. See p. 358.  
 37 Q bitt See p. 49.  
 38 Q the foole See p. 180.  
 41 Then prethee away See p. 154.  
 42 Q here The compositor may have misread 'hence' as 'heere'. We have claimed a c/r graphic confusion already in connection with III ii 49: and as for e/n, cf. II iii 16, where Q uncorr. has 'Pies' and Q corr. 'Pins'.  
 45 Which See p. 154.  
 51 Q dance Perhaps a misreading: (i) u/n: (ii) a badly written 'b' might conceivably be taken as a long 's' plus 'e'. The Q compositor may have misread 'daub' as 'danse' and set up 'dance'.  
 56 scarr'd =scared.  
 60 *Fliberdigebit* This must have been the reading of the copy for Q. The compositor has misread it (Q *Stiberdigebit*): as regards 's' for 'f' and 't' for 'l' see p. 358.

Theobald's emendation of Q's 'Mobing, & *Mohing*' to 'mopping and mowing'; gives excellent sense. On '*Mohing*' see p. 80. As regards 'Mobing' — the 'b' does not look to me like a turned 'p': straightforward misreading of 'p' as 'b' seems hardly likely; and taking graphic considerations into account 'Mobing' might be more easily supposed to be an error for 'moking', i.e. 'mocking', than for 'mopping', i.e. 'mopping'. Cf. II ii 127, Q uncorr. 'Stobing' for 'Stoking', i.e. 'Stocking' (F). 'Mocking' and 'mowing' go quite well together (to 'mow' is to grimace derisively). On the other hand, 'mopping' and 'mowing' go perhaps even better together ('mop'=grimace): cf. *Tempest* IV i 47 — 'with mop and mow'. Perhaps the copy for Q had 'mobing' and perhaps this is an aural error for 'mopping': the copy may even perhaps have had 'moking' (i.e. 'mocking') and *that* may have been an aural error for 'mopping'. At any rate, if we





accept Theobald's emendation to 'mopping', it will be safest in an old-spelling text to spell the word 'moping' since Q has only one letter between the 'o' and the 'i'.

67 Q stands  
F slaues

69 Q vnder  
F vndoo

73 Q firmly  
F fearfully

Triple misreading — t/l, n/u, d/e: cf. pp. 357-8

Misreading: (i) e/o, (ii) r/o or r/e: cf. pp. 357-8.

Cf. 'brimme' in the next line. It is not inconceivable that the copy for Q read 'fearfully', that the compositor's eye caught 'brimme' too soon, and that under the influence of 'brimme' he changed 'fearfully' to 'firmely' as he was carrying line 73 in his head. Or the copy for Q may have had 'firmely', the actor having changed 'fearfully' to 'firmely' owing to the influence of 'brimme'.

Alternatively, it is not impossible that Q's 'firmely' may be a case similar to that of its 'centers' in III ii 58 (see note). The copy for Q may have had 'fearefully', very badly written indeed. The compositor may have misread the first five letters as 'firme' (e/i, r/m: for 'a' misread as 'r' cf. the remarks on I i 37 on p. 359). He may have been able to read the suffix 'ly' correctly, but the 'ful' may have been totally illegible. Since what he had managed to read, or misread, viz. 'firme' plus 'ly', gave him a word, he may have decided to be content with that.

## IV II

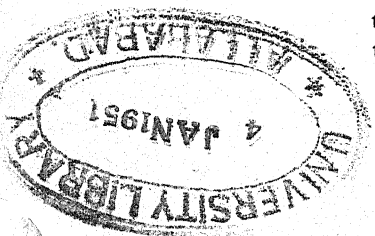
10 Q hee should  
most  
Q desire

See p. 51.

This can hardly be a misreading of 'dislike'. It may be an actor's substitution. If so, the actor has completely misunderstood the meaning of the line. It may be that, unthinking, he was misled by the word 'pleasant' (the next word but one), which is normally easier to associate with 'desire' than with 'dislike'. It is a curious and noteworthy fact that at V iii 171 also Q completely reverses the sense of F, reading 'vertues' instead of 'vices', and here also the word 'pleasant' occurs in the context — 'pleasant vertues',

IV II SHAKESPEARE'S 'KING LEAR'

- 'pleasant vices'. Here too, I imagine, the actor was misled by 'pleasant'.
- 15 Q *Edgar* Possibly a wrong expansion of a contraction (Ed.) in the copy.
- 17 *arnes* See p. 180.
- 28 My Foole Daniel (facsimile of Q1, pp. xviii-xix) regards F's  
vsurpes my 'body' and 'whistle' as errors taken over from Q un-  
body 29 whistle corr. He regards the Q corr. 'bed' and 'whistling'  
as the true readings. I follow F in both cases. On  
'My . . . body' see pp. 155 ff. As regards 'whistle',  
I am much attracted by a suggestion made by Dr.  
Greg in *Variants*, p. 172. He points out that  
'worth the whistling' is a proverbial phrase. 'This',  
he suggests, 'might supply the [Q] corrector with a  
motive for making the change' to 'whistling'.  
'Whistle' may be the Shakespearian reading, and so  
I retain it.
- 31-50 On the F omission see p. 8.
- 47 *thes* (Q uncorr. 'the' corr. 'this'). See Greg, *Variants*,  
p. 173. He says: 'If "this" is correct "offences"  
should have been altered to "offence", but that  
would have upset the metre and called for further  
emendation. In the absence of F it is not possible  
to reconstruct the passage in a wholly satisfactory  
manner, but "it will come" appears to mean "it will  
come to this, that". On the whole it seems most  
likely that the corrector wrote "thes" (for *these*) and  
that "this" is a misprint, as most modern editors  
assume. A singular offence seems in any case rather  
inadequate'.
- 52 Q *deseruing* Probably a misreading — e/i, u/n. The copy for Q  
may have had 'diserning'.
- 53-9 On the F omission see p. 8.
- 57 his state begins See Greg's note in *Variants*, p. 174. As he points  
thereat out, neither the reading of Q uncorr. nor that of Q  
corr. can possibly be correct. The emendation of  
Jennens, 'thy state begins to threat', which is  
adopted by most modern editors, is unsatisfactory,  
for 'to threat' does not agree sufficiently closely with  
the graphic outline of either 'threats' or 'thereat' —  
there would certainly appear to have been no 'to' in  
the copy. Q corr. 'thereat' indicates that 'threats' is



not correct, and 'thereat' itself does not make sense. 'The letters "reat" are common to both', says Greg, 'and if not actually the reading of the copy, are as near as the evidence allows us to get. I think we may assume that the reader was really doing his best to decipher the words and not merely guessing. Also, in the absence of an "And" joining this line to the preceding, I think it requires a new subject, and therefore conjecture that "thy" is an error of the copy for "his". Thus emended, the line may be supposed to have run:

With plumed helme his state begins the reat, . . . but what reading may be concealed in the last four letters I am at a loss to imagine'. On p. 357 will be found evidence from Q of 'e' misread as 't' and of 'd' misread as 'e': it seems not impossible, then, that the 't' in 'reat' is a misreading of a 'd'; and the 'e' might be a misreading of an 'o'. The copy for Q may conceivably have had 'thy (for his) state begins the road', i.e. the inroad or incursion (cf. *Henry V* I ii 138, *Coriolanus* III i 5). I do not advance this suggestion with any confidence whatever; but I can think of nothing else.

60 shewes

See pp. 11, 195.

62-9

On the F omission see p. 8.

65 Q dislecate

o/e misreading.

70 Q *Gent.*

See p. 83.

73 Q thrald

The copy may have had 'thrilld', and the 'il' may have looked something like an open 'a'. Alternatively, the copy may have had 'thrild' with an extra minim stroke between the 'r' and the 'l' so that the compositor thought he saw an open 'a'.

75 thereat enrag'd

See p. 195.

79 Iustisers

See pp. 11, 181.

85 Q on

Perhaps the compositor has anticipated the 'on' in 'Vpon' in the next line. In both cases 'my' follows immediately.

87 Q tooke F tart  
S.D.

Triple misreading: o/a, o/r, k/t: cf. pp. 357-8.  
See p. 195.

## IV III

This scene was cut out in the abridgment given in F. See p. 8.

- 11 Q say      The compositor may have misread 'sir' as 'sai' and set up 'say'.
- 16 Q streme      Misreading of 'stroue' ('e' for 'o'; 'm' for 'u' — minim error).
- 18-19 her smiles  
and teares,  
Were like, a  
better way;      This passage has given rise to much comment. It seems to me best to take 'a better way' as an adverbial phrase meaning 'in a better way': in a note given by Singer, Boaden paraphrases — 'Cordelia's smiles and tears were *like* the conjunction of sunshine and rain, in a *better way or manner*'. He goes on — 'Now, in what did this better way consist? Why, simply in the smiles seeming unconscious of the tears; whereas the sunshine has a *watery look* through the falling drops of rain — "Those happy smiles . . . seem'd *not to know* What guests were in her eyes"'. This seems to me much more satisfactory than any of the other suggestions that have been made. (See Furness's note, to which I am indebted for much of the material of the present note.) Hudson reads 'Were like: a better way, —': he comments — 'The sense is clearly completed at "like", and should there be cut off from what follows: "You have seen sunshine and rain at once; her smiles and tears were like;" that is, were like "sunshine and rain at once." Then begins another thought, or another mode of illustration: to speak it in a better way, to express it in a better form of words, "those happy smilets," &c.'. I can only say that I think this interpretation makes the passage extraordinarily clumsy. Warburton suggested 'Were like a wetter May', i.e. 'a spring season wetter than ordinary': this seems to me an absolutely horrible reading. Theobald (ed. ii) reads (in a note, though not in his text) 'Were like a better day'. Steevens accepted this, and (ed. 1778) explained 'a better day' as 'the *best* day'; 'and,' he goes on, 'the *best* day is a day most favourable to the productions of the earth. Such are the days in which there is a due admixture of rain and sunshine'. This seems to me strained and far-fetched. Tollet suggested 'Were like a better

May'. Malone explained 'a better May' as='a good May' or 'a May better than ordinary'. Wright comments: 'The substitution of *May* for "way" would be well enough but for the adjective "better" which accompanies it'. I agree: 'a *better* May' sounds very awkward to me, whereas 'a better way' is a quite natural phrase.

20 Q seeme

A past tense is required — the Gentleman is speaking of the past. Q may have a misreading of 'd' as 'e'.

31 And clamour  
moystened;

The 'her' which follows 'moystened' in Q is metrically unnecessary, and it may have been accidentally repeated from line 30. If we accept Q we must interpret 'clamour' as meaning or including the tears that accompanied the clamour — it would be actually tears of course that moistened her, not clamour. I cannot help feeling that the Q reading is too crude to be Shakespearian. Now in lines 25-9 we have a description of what can certainly be called clamour: and perfectly satisfactory sense can be obtained in line 31 if we excise 'her' and take 'clamour' as the object of 'moystened'. She first raised a clamour and then moistened the clamour — i.e. her outcry (lines 25-9) was succeeded by tears. As Capell puts it: "'Clamour" may stand for the exclamations preceding, which Cordelia "moistens" with the tears which followed them instantly.' I strongly suspect that Q's 'there' in line 29 is a misreading of 'then' (taken as 'ther'): Pope reads 'Then'. For other suggestions in connection with line 31 see Furness's note.

#### IV IV

S.D.

In the abridgment given in F the Doctor is cut out and his part given to a Gentleman. Cf. IV vii. F's '*Gentlemen*' in this S.D. may be an error for '*Gentleman*'. On Q's '*and others*' see p. 107.

2 Q vent  
F vext

The Q reading does not make sense and it is not likely to be an actor's or compositor's substitution — there seems absolutely no reason why either actor or compositor should think of the word 'vent' at this point. A misreading of 'x' as 'n' hardly seems likely. We may have to do with foul case.

IV IV SHAKESPEARE'S 'KING LEAR'

3 Femitar

See p. 181.

4 Q hor-docks

The first 'o' may be a misreading of 'a'.

It is not known what plant is meant by F's 'Hardokes' and Q's 'hor-docks'. Various emendations have been proposed — 'burdocks' (Hanmer), 'harlocks' (Farmer), 'hoar-docks' (Collier), 'hediokes' (Nicholson). In his note in the Clarendon Press edition Wright says: 'I find "hardhake" is given as the equivalent of *Jacea nigra* (or knapweed) in a MS herbal in the library of Trinity College Cambridge (R. 14. 32); and in John Russell's *Boke of Nurture* (Early English Text Society, 1868), p. 183, is mentioned "yardehok", which is apparently a kind of hock or mallow. If the botanists could identify the plants mentioned under these names, either of them could easily be corrupted into "Hardokes", or "hor-docks"'. Both of these names which Wright quotes would corroborate F in giving 'a' as the first vowel, though Wright follows Q in reading 'hor-docks'.

6 Centery

The second 'e' in the F word *may* come from the playhouse MS and so I retain it.

Q's 'is sent' does not agree, as F's 'send' does, with the imperatives 'Search' and 'bring' in lines 7-8.

9-10

F takes over faulty lineation from Q.

10 Q can helpe

The reporter (or compositor) has probably been influenced by the 'can' in line 8.

11 Doct.

See pp. 83, 182.

18 good mans  
distresse

See p. 195.

See p. 182.

26 importun'd

See p. 157. Q's 'important' may be a misreading of 'importund'. It is possible that, thinking that the copy read 'importand' (a/u), the compositor emended this to 'important' on his own responsibility. But he may even have thought that the copy read 'important'. On p. 357 we saw that in the copy 'e' was liable to be misread as 't', and that 'd' and 'e' were liable to be confused: so it is possible that on this occasion 'd' was misread as 't'.

Alternatively it is possible that 'important' is an actor's substitution.

27 Q in sight

See p. 80.

## IV v

- 4 Q Lady Perhaps a wrong expansion of a contraction ('L.') in the copy.
- 11 Q and now This makes nonsense. It may represent a desperate guess by the compositor trying to decipher a very badly written 'edmond'.
- 14 Q army This might be a misreading of 'enmy': for a/e and r/n cf. pp. 357-8. On the other hand it might be an anticipation: 'Army' occurs in IV vi 209, and there, as here, the word 'descry' occurs in the vicinity.
- 21 things See p. 157.
- 25 Eliads Rowe reads 'œiliads', Capell 'oeillades', the Globe editors 'œillades'. F doubtless implies some such word, but I retain its spelling which may be derived from the playhouse MS.
- 28 Q for I know't The copy may have had 'yar . . .': if so, the 'y' was presumably completely illegible (for 'y' can hardly have been misread as 'f') and the compositor presumably guessed 'for'. On the other hand the copy may have had 'for . . .': if so, the corruption may be a memorial one — the reporter may have had at the back of his mind III vii 42, where the same speaker says 'Be simple answer'd, *for we know* the truth'.
- 39 him See p. 182.
- 40 Q Lady Probably a substitution by the reporter. As Greg points out (*Editorial Problem*, p. 93) 'since their talk has been of the rivalry between the sisters, the words [Q What Lady I doe follow] would seem appropriate enough to an actor: but it is of course the "British party" that the author means'.

## IV vi

- S.D. Q Edmund Perhaps a wrong expansion of a contraction ('Ed.') in the copy.
- 1 I See p. 157.
- 2 Q it vpnow The inversion is doubtless due to the compositor.
- 17 walke See p. 182.
- 21 Pebble chafes Q2 has 'peebles chafe'. Furness quotes Lettsom who thinks that 'pebbles chafe' is perhaps the true reading, 'and "surge", consequently, a plural'. Most editors adopt Pope's reading, 'pebbles chafes'; but I agree with Furness that the 'harsh sibilants' of

Pope's line are objectionable. It is possible that Shakespeare here uses the singular 'Pebble' as a collective. For 'vnnumbred' (=innumerable) used with a singular cf. *Henry VIII* III ii 326, 'innumerable substance'.

22 Q its so

See p. 49.

32 ye

See p. 157.

34 S.D.

See p. 182.

39 Q snurff

This may be due to a minim error in the copy.

41 S.D.

See p. 182.

42 Q my

The compositor may have carelessly omitted an 'a'. Alternatively, the copy may have had 'may' with too few minim strokes, so that the 'ma' looked like a simple 'm'.

49 Gozemore

=gossamer.

56 Q no l

Perhaps an 'l' had accidentally got into the compartment in the compositor's case proper to the question marks.

57 F Somnet

Q sommons

Daniel (facsimile of Q<sub>1</sub>, p. xix) regards F's 'Somnet' as 'probably the result of a blundered correction of the *summons* of Q<sub>1</sub>'. He goes on: 'Q<sub>2</sub> has *summons*, and had that Q<sub>0</sub> been under course of correction we should probably have had 'sumnet' in the Fo. instead of "somnet"'. But in *Hamlet* I iv 70 and III iii 18 Q<sub>2</sub> (printed from Shakespeare's MS) has 'somnet': Dr. Greg comments (*Aspects*, p. 197) — 'There can be no doubt, therefore, that "somnet" was Shakespeare's spelling. The *N.E.D.* gives it as a recognized though erroneous form'. We may take it that in the case with which we are concerned the Shakespearian spelling 'somnet' survived into the playhouse MS and was correctly transferred to Q by Scribe E.

63 Tyrants

See p. 182.

67 Cliffe what

See p. 182.

68 Q bagger

Misreading — a/e. The copy may have had 'begger'.

71 enridged

See p. 182.

73 Q made

At I iv 338 Q uncorr. has 'mildie' and Q corr. 'milkie'. Greg (*Variants*, p. 153) says, 'The compositor was again guessing, for there could be no real likeness between "k" and "d"'. Here in IV vi 73 we have Q 'made' F 'make'. Is it possible that on



occasion the scribe responsible for the copy for Q made a 'k' look something like a 'd'? Perhaps it would be safer to regard 'made' here as a slip, by the reporter, scribe, or compositor.

Q their

Misreading. The Q compositor may have misread 'them' as 'ther'; or the 'm' may have looked like 'ir'.

78 Q would it

See p. 51.

80 Q Bare

Perhaps an aural error (see p. 80): so also Q 'neare' in 81.

83 coynig

See p. 183.

91-2 Q in the ayre

The true reading — that of F, 'i'th'clout, i'th'clout' — refers not to falconry but to archery. The clout was the 'square piece of canvas at the archery butts, which was the mark aimed at' (Onions). I suggest that the actor's memory failed him: he remembered that after 'well flowne Bird' came a phrase beginning 'i'th' ' or 'in the': and he guessed 'in the ayre', since birds fly in the air. He did not remember, or did not realize, that after 'Bird' Lear reverts to another of the number of subjects he mixes up in his raving.

96 Q Ha *Gonorill*,

ha *Regan*,

See p. 66.

97 F the white

See p. 183.

104-5 Q argue-  
prooffe

Perhaps an aural error (see p. 80): perhaps a misreading (too many minims in the copy).

107-31 I, euery...  
for thee.

This speech is set up as prose throughout in Q: it is set up in F as verse up to the end of line 117, and thereafter as prose. Some of the F verse lines in the first part of the speech are metrically clumsy: and the suggestion might be advanced that the speech was written in prose form in the playhouse MS and that for some reason Scribe E or the F compositor started to divide it up into verse lines conjecturally, but gave this up after 'Souldiers.' at the end of 117. If the speech was in prose form in the playhouse MS, ought we not to keep it in prose form in our text? Is it not in fact rhythmic prose? I think it is nearer verse than that: it contains quite a number of pentameters and what sound like fragments of pentameters. I think that the line-division in our text is justifiable. Either what we have is a roughed

out version of the speech which Shakespeare meant to revise and never did revise: or — perhaps more probably — the verse was made purposely irregular (finishing as prose — 129-31) in order to accord with Lear's state of mind.

107 Q euer  
F euey

The Q compositor may have accidentally omitted the 'y'; or he may have misread it as 'e' and omitted it deliberately. Cf. IV vi 210.

122 Q to F The

This is the word before Q 'fichew', F 'Fitchew'. Cf. the next word but six — Q 'toot', F 'too't'. The Q compositor, carrying a group of words in his head, may have anticipated the 'to' in 'toot'. On the other hand it should be noted that five words earlier than the variant we are considering F has 'to' which Q omits: so perhaps we have to do with the result of some other kind of printing-house accident.

Alternatively, it is possible that Q's 'to' in IV vi 122 is a misreading (e/o), with the 'h' illegible in the copy or simply neglected by the compositor.

129 Q consumation

The copy may have had, correctly, 'consumption'. It is possible that the 'p' looked as if it had no tail. Cf. I ii 21 where Q has 'tooth' and F 'to'th': Edwards emended to 'top the'. Cf. also I ii 129 where Q has 'out' and F 'Pat': 'out' might be a misreading of 'pat' if the tail of the 'p' were obscured. Alternatively, at IV vi 129 the copy for Q may have had 'consumion': there may have been too many minim strokes, and so the 'um' may have looked like 'uma' ('um' plus open 'a').

131 sweeten

See p. 157.

139 thy

See p. 158.

Q see one

See p. 49.

148-71

For an examination of the Q text of this passage see pp. 40 ff.

156 Q dogge, so  
bade

See pp. 80, 81.

158-61

F takes over verse as prose from Q.

159 thy

See p. 158.

162-71

F takes over verse as prose from Q.

162 Thorough

See p. 158.

Q tottered

The first 'o' is doubtless a misreading of 'a'.

smal

See p. 183.

- 163-8 Q omits. See p. 116, note 3.  
 163 Plate sinne F's 'Place' makes no sense. Theobald's emendation 'Plate' gives excellent sense — in fact the sense demanded by the context. Either Scribe E misread 'Plate' in the playhouse MS, or the F compositor misread 'Plate' as written in Q by Scribe E. The emendation of F's 'sinnes' to 'sinne' is necessitated by 'it' in line 165.
- 170 Q no See note on III vi 22.  
 178 Q marke me See p. 49.  
 182 Q shoot Perhaps a t/e misreading — the copy may have had 'shooe'.
- 183 Q fell Probably an l/t misreading: cf. p. 358.  
 184 Son in Lawes So F. Q has essentially the same reading — 'sonne in lawes'. Daniel (facsimile of Q1, p. xix) regards this as an error taken into F from Q. But Miss Doran (*Text of 'King Lear'*, p. 97) comments: 'although the *N.E.D.* gives no example, *son-in-lawes* is a possible colloquial plural. The forms *mothers in lawes* (1540), *daughters in lawes* (1540), and *sister-laws* (1676) are recorded'.
- 185 S.D. See p. 195.  
 186 him. Sir, Q has 'lay hands vpon him sirs,'; F has 'lay hand vpon him, Sir.'. It is most unlikely that the Gentleman would begin to speak to Lear without some vocative, and Johnson's emendation is excellent. It may be supposed that Scribe E corrected Q's 'sirs' to 'sir' but omitted to insert a full stop after 'him': the F compositor may have changed 'him sir,' to 'him, Sir.' on his own responsibility. Thus the F punctuation error is dependent on that of Q.
- 190 Surgeons See p. 158.  
 195 I and laying  
 Autums dust See p. 183.  
 195-7 Q prints 192-5 ('... dust.') and 195-7 ('I will ...') as two speeches, both assigned to Lear. F runs them together, omitting 'I ... dust.' in 195. In Q2 we have '*Gent.* Good Sir.' intervening — this was adopted by Jennens and has generally appeared in editions since his. On this see Greg, *Variants*, p. 189. The passage occurs on Q sheet I, which is extant in only one state. Daniel suggested that Q2's

'Gent. Good Sir.' may have come from a non-extant corrected state of sheet I in the copy of Q<sub>1</sub> used to print Q<sub>2</sub> from. Greg points out that it is as likely that 'Gent. Good Sir.' was supplied by a corrector of Q<sub>2</sub> as that it was supplied by the press reader of Q<sub>1</sub>. He goes on to point out that there is no reason to suppose that the division of 192-7 into two speeches by Lear is anything more than an error of Q<sub>1</sub> and no reason to suppose that 'Gent. Good Sir.' ever stood in the copy for Q<sub>1</sub> or in any state of Q<sub>1</sub>. (It may be noted here that Greg believes that if there ever were two states of the invariant sheets I and L 'it is more likely the corrected than the uncorrected that has survived' — *Variants*, p. 188). I believe that Q<sub>1</sub>'s 'I and laying Autums dust.' is genuine (at any rate the last four words — the 'I' might be an ejaculation gratuitously interpolated by the actor): its omission from F may be due simply to carelessness in the compositor. But apart from adopting this, and consequently transferring 'I wil die brauely,' from the end of 194 to the end of 195, I give the speech as it appears in F.

197 Q my maisters

See p. 49.

199 Come

See p. 158.

200 S.D.

See p. 195.

202 one

See p. 183.

207 Q here's

Perhaps an aural error.

208 Q sence

Probably a multiple misreading — e/o, n/u, e/d; for c/n see note on I ii 130.

210 Q speed

See note on IV vi 107.

Q fort

Misreading — r/o.

218 Q lame

Probably a misreading of 'tame': for l/t misreading see p. 358. Q's 'by' may be an emendation made to accord with 'lame'.

225 Q most  
vnhappy

The reporter has been influenced by a recollection of 'most happy' in line 223.

240 S.D.

See p. 184.

247 English  
S.D.

See p. 158.  
See p. 184.

252

The reporter has remembered 'these', but in the wrong place.

253 Q sorrow  
F sorry

'Sorrow' does not make sense. It is interesting to refer here to II ii 155, where Q uncorr. has 'say', Q corr. and F 'saw'. In his note in *Variants*, pp. 159-60, Greg points out that 'the word *say*, with the same sense as *saw* (i.e. saying), had a restricted currency in the first half of the seventeenth century'; he thinks it possible, therefore, that Q uncorr. 'may preserve Shakespeare's own reading which was independently normalized by the corrector and by the prompter or folio editor'. He says, 'One does not quite see why the compositor should have printed a "y" for a "w"'. It is admittedly not what one would expect as a misreading: yet here in IV vi 253 we have an absurdly ungrammatical 'sorrow' for 'sorry'. Can it be that in the copy for Q *Lear* 'y' and 'w' were liable to look somewhat similar, and that at II ii 155 the compositor read a 'w' as a 'y' and at IV vi 253 a 'y' as a 'w'? It may be pointed out that at III ii 73 we have between Q and F essentially the same variant as at IV vi 253 — Q 'That sorrowes', F 'That's sorry': and at IV vi 178 we have the variant Q 'wayl', F 'wawle'. Admittedly in both these last-mentioned cases the Q readings might well be actors' substitutions. Still, it is odd that we have no less than four variants between Q and F involving 'y' versus 'w'. If 'sorrow' in Q IV vi 253 is not a misreading it must, I think, be regarded as a compositorial aberration.

255

On the punctuation see p. 184.

256 we

See p. 159.

258

Q's 'your' does not accord with 'reciprocall'.

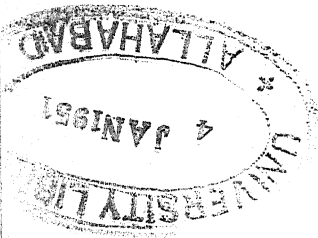
261 *done, if . . .*  
*Conqueror.*

See p. 184.

266

Q1 reads 'seruant and for you her owne for *Venter*, *Gonorill*'. The words 'and . . . *Venter*' are cut out in Q2. Speaking, in his note, of 'and . . . *Venter*' Ridley says 'The fact that it makes no sense as it stands seems to be no excuse for omitting it'. As far as I know, Ridley is the only editor who does not omit it.

It is of course quite possible that the nonsense of Q1 conceals sense. Furness quotes Mitford (*Gent. Mag.*

p. 469, 1844) as saying that "and for you her owne for Venter" of Q1 is only a corruption of *and youre owne for ever*. I do not think that this will do: Q1's 'Venter' is obviously the word 'venture' — cf. III iv 149, Q 'venter'd', F 'ventured'. Ridley says 'We may suspect either "for venture" or "fore-venter": but the italicisation raises difficulties'. As regards the capitalization and italicization of 'Venter', one remembers IV i 60 where Q capitalizes and italicizes 'Mohing' (Theobald 'mowing'). Craig (note in Arden ed.) says 'It is just possible that the nonsense of Q1 may point to some such a meaning as this: "and one who holds you her own for venturing, for your hardihood and courage on her behalf"'.  


Why are the words absent from F? It may be that they were so indistinct in the playhouse MS that Scribe E contented himself with excising the Q1 nonsense. But it is at least equally likely that they were not present in the playhouse MS at all. I think it quite possible that they — or the words corrupted into them — are an interpolation by the actor. He may have been influenced by a hazy recollection of IV ii 19-21:

ere long you are like to heare  
 (If you dare venture in your owne behalfe)  
 A Mistresses command.

267 indistinguish'd

Q wit

269 the sands

278 Q fenced

See p. 185.

Probably a t/l misreading.

See p. 185.

Probably a misreading of 'seuerd' — f/s, n/u, c/e, e/r. For f/s, n/u, e/r see pp. 357-8. For c/e cf. *Hamlet* III i 187 Q2 'care' for 'eare', III iv 170 Q2 'poteney' for 'potency'.

#### IV VII

F *Scæna Septima*.

The play must have been divided into acts and scenes before IV iii was cut in the abridgment given in F. In Act IV F calls scenes iv, v, and vi *Tertia*, *Quarta*, and *Quinta* respectively: but — probably owing to an oversight — scene vii. bears its original number.

- S.D. See pp. 9, 113, 185.
- 8 Q Pardon me See pp. 49, 159.
- 13, 17 *Doct.* See p. 185.
- 16 Q hurrying The copy may have had 'iarring' badly written, and the compositor may have guessed 'hurrying'.
- 19-20 See p. 9.
- 21 *Gent.* 23 *Doct.* See p. 83 footnote (1).
- 21 Q of his See pp. 49, 159.
- 23 Q Good  
madam be by See p. 52.
- 24 not See p. 185.
- 26 F restauration This spelling may *conceivably* have been taken by Scribe E from the playhouse MS, and so I retain it.
- 31 Did challenge See p. 160.
- 32 Q exposd See p. 66.
- warring See p. 185.
- 36 Q iniurious This may be a misreading of 'enemies'.
- 43, 51 *Doct.* See p. 186.
- 48 F scal'd See p. 195.
- Q's omission of 'do you' is probably a slip by the compositor.
- 49 Q, F where Q2 has 'when', which is adopted by practically all editors. 'Wher' is a possible misreading of 'when', and this is one of the cases in which Daniel postulated derivation of a corruption in F from Q. But it seems to me that 'where' may be the true reading. See Furness's note, where Dyce is quoted as saying '*Where* is all but nonsense', and Collier as rejoining 'It may appear to others no greater nonsense to ask a spirit "*Where* did you die?" than "*When* did you die?" It is, as Cordelia says, "Still, still far wide"'. See p. 160.
- 58 hand See p. 160.
- 59 Q no sir you See p. 186.
- 78 *Doct.* See p. 66.
- 79 Q cured
- 79-80 As regards the F omission: after the compositor had set up 'in him:' his eye may have returned to the quarto at the point in the following line of print corresponding to that to which it should have returned in the proper line; and he may have divided at 'go in,' on his own initiative. Alternatively, the playhouse MS may have been difficult to read in

# V II SHAKESPEARE'S 'KING LEAR'

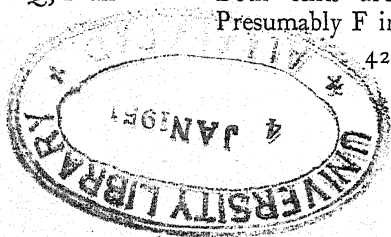
- line 80, and/or Scribe E may not have understood 'euen ore'; he may have simply deleted 'and ... lost,' and divided 'You see ... go in,|' 'Trouble ... settling.' conjecturally.
- 85 S.D. See p. 195.
- 86-98 On the F omission see p. 8.
- 95 Q arbiterment The compositor doubtless transposed the 'r' and 'e' accidentally.

## V I

- 9 Q I, The copy may have had 'i' with a stroke over it, and the compositor may not have noticed the stroke.
- 16 me See p. 186.
- 21 Q For The copy may have had 'sir' (with long 's'), which if carelessly written could be misread 'for'.
- heard Many editors prefer Q's 'heare'; but 'heard' may well be the Shakespearian reading though modern usage would require 'have heard'.
- 23-8 On the F omission see p. 8.
- 30 Q dore particulars The most likely explanation is that given by Malone — that 'dore' is an error for 'dear' ('dere' could be misread 'dore'). There is no reason to suspect F here: but 'dear particulars' strikes me as a rather remarkable substitution for an actor to make for 'and particular broils'.
- 31 Q to Perhaps a misreading of 'the' — o/e. The compositor may have simply neglected the 'h', or he may not have been able to make it out.
- 32 proceeding See p. 160.
- 36 Q pray you See pp. 50, 160.
- 46 loue See p. 186.
- 52 Q Hard Probably misreading of 'here' — a/e, d/e.
- 56 Q sting Perhaps a misreading of 'stung'.
- 63 Q countenadce See note on II i 118.

## V II

- S.D. Q *her father* See p. 108.
- 1 Q bush See p. 67.
- 5 F *Egdar*. See p. 195.
- 11 Q, F all Both texts are defective in punctuation here. Presumably F inherits the error from Q.





## V III

It is possible that Q's 'best' is correct and that F's 'first' is an anticipation by the compositor of 'first' in the next line. But we can say no more than that this is possible: we cannot venture to reject F.

See pp. 52, 160.

5 I am

13 heare poore

Rogues

See p. 186.

25 staru'd

See p. 160.

36 th'hast

See p. 160.

40 S.D. *another*

He is made necessary by line 110 (found in Q only).

*Captain,*

On the Q S.D. see p. 108.

43 Who

See p. 161.

44 I

See p. 161.

Q then

An n/m misreading.

48 and appointed

guard,

See pp. 10, 186.

49 had

See p. 161.

50 Q of

This obviously gives the wrong sense. It can hardly be a misreading of 'on'. The passage has been misunderstood by the actor, or we have to do with an aberration on the part of the compositor.

58 sharpnes

See Greg, *Variants*, pp. 178-9. He says: 'We must, I think, assume that in making his emendation the corrector was following his copy: the omission of a single letter would be an easy enough error for the compositor to have made.' But he suspects that 'sharpes' may have been the reading of the copy, and the true reading, and that 'sharpnes' may be an emendation made by the press reader on his own responsibility. I think this eminently likely: but, since in Dr. Greg's words it 'is not a question on which one can feel much confidence', I think we must give the press reader the benefit of the doubt.

66 Q imediate

The copy may have had 'imediacie': the compositor may have misread the 'c' as a 't' (cf. p. 358): and the third 'i' may have been crowded out of sight.

69 Q aduancement

See p. 67.

71 Q *Gon.*

See pp. 85, 161.

79 Q him then

See p. 50.

82 Q *Bast.*

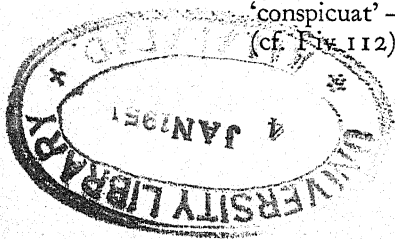
See p. 88.

Q good

See p. 88.

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- 84 thy See p. 161.  
 attaint See p. 186.  
 85 Sister See p. 188.  
 86 bare =bar.  
 88 Banes =banns.  
 92 Q head See p. 59.  
 94 make See p. 161.  
 97 Q poyson See p. 60.  
 98 he is See p. 188.  
 100 the See p. 162.  
 103 Q *Bast.* A  
 Herald ho, a  
 Herald. See pp. 162, 188.  
 108 Trumpet See p. 188.  
 110 *Capt.* Sound  
 trumpet! See p. 188.  
 116 Q *Bast.*  
 Sound? See pp. 89, 188.  
 122 Q O know See p. 50.  
 122-3 Q lost  
 tooth. F lost  
 tooth: F inherits erroneous punctuation from Q.  
 124 Q are I This must be a misreading of 'am I nobl'. The top  
 mou't half of the 'b' must have been obscured. For r/m,  
 m/n, t/l, see p. 358.  
 Q Where is This may be an inexact anticipation of 'Which is'  
 at the beginning of Albany's speech in line 125.  
 125 Q cope with  
 all See p. 50.  
 130 In F it looks as if the compositor had blundered,  
 setting up 'my priuiledge' instead of 'the priuiledge',  
 and then setting up the correct reading in addition.  
 As it stands the F version sounds extremely clumsy,  
 and I do not think it can be right.  
 Q tongue See p. 60.  
 132 Q youth,  
 place See pp. 52, 162.  
 133 Despite See p. 189.  
 Q fortun'd Presumably 'e' has been misread as 'd'.  
 136 Q Conspicuate The compositor doubtless misread 'conspirant' as  
 'conspicuat' - c/r (cf. III ii 49 and IV i 42), u/a  
 (cf. F iv 112), a/n (see p. 357).



- illustrious See p. 189.  
 140 Q As The copy may have had 'ar'. Final s/r misreadings are found elsewhere: cf. *Love's Labour's Lost* III i 182 where Q1 has 'Junios' for 'junior', and *Hamlet* V ii 43 where Q2 has 'as sir' for the F 'Assis' (modern reading 'as'es').
- 144 Q being Probably a misreading of 'tong': 'o' may be misread as 'e'; and there may have been an extra minim stroke making the 'n' look like 'in'. As for 't' misread as 'b', cf. *Troilus and Cressida* IV ii 74 where, for 'nature', Q1 has 'neighbor': the copy may have had 'naytur' and this may have been misread as 'naybor'. (I owe this suggestion to Professor Dover Wilson.)
- F (some say) See p. 195.  
 146 Q right The copy may have had 'rule', and the compositor may have misread it as 'rite' and set up 'right'. If so, we have i/u and t/l misreadings. Alternatively, 'rule' may have been corrupted to 'right' by the actor or the compositor owing to the influence of the next word but one — 'Knight-hood'. Of course, 'right' may be an ordinary substitution by the actor.
- 148 Q hell hatedly The compositor has taken 'ly' (= 'lie') as the adverbial suffix, making nonsense.  
 Q oreturnd This is probably a misreading of 'oreturne', which may have been substituted for 'ore-whelme' by the actor.
- 149 scarcely See p. 189.  
 152 Q meere See p. 67.  
 153 Warre See p. 162.  
 155-8 On the Q version see pp. 43.  
 160-1 Most . . .  
     paper? F takes over faulty lineation from Q.  
 160 O, See p. 162.  
 161 Gon. See p. 189.  
 169 th'hast See p. 162.  
 171 Q vertues See note on IV ii 10.  
 172 Q scourge See p. 67.  
 174 Th'hast See p. 162.  
     Q truth See p. 45.  
 175 Q circled Probably the compositor misread 'circle' as 'circl'd'.  
 178-9 Q I did euer See p. 52.

V III SHAKESPEARE'S 'KING LEAR'

- 186 Q with The copy may have had 'we'. The compositor may have misread this as 'wt' (t/e) and taken it as an abbreviation of 'with'.
- 193 Q Fathe r The copy may have had 'falt'. We have already had examples in Q of 'l' misread as 't' (see p. 358); and 't' is liable to be confused with 'r' — cf. II iv 132, Q uncorr. 'deptoued', Q corr. 'depruiued', copy 'depraue'd', and III iv 14, Q uncorr. 'beares', Q corr. 'beates'. Thus at V iii 193 the Q compositor may have misread 'falt' as 'fatr' which he would naturally take as a contraction of 'father'.
- 197 my See p. 191.
- 205-22 On the F omission see p. 8.
- 214 Q me Theobald's reading, 'him', is obviously required.
- 222 Q S.D. See p. 107.
- 223-4 On the Q assignations see p. 87.
- 226 Q man,  
speake? See p. 52.
- 228 confesses See p. 163.
- 230 Q's 'sir' in this line (which it misplaces) is doubtless an actor's interpolation.
- 232 tremble, See p. 191.
- 233 Q tis See p. 52.
- 249 ha's See p. 163.
- 251 Q sword the  
Captaine The compositor has set up the two last words of the speech ('the Captaine') too soon, and has repeated them in their proper place.
- 252 Alb. See p. 191.
- 258 Q Howle  
(four times) See pp. 50, 163.
- you are See p. 191, and note on I iv 340.
- 270 Q your The copy may have had 'you', and the compositor may have misread this as 'yor' (r/u) and set up 'your'. Cf. IV ii 79, Q uncorr. 'your', Q corr. 'you'.
- Q murderous Perhaps a u/r misreading.
- 276 Gent. See p. 163.
- 278 them See p. 191.
- 283 Q not you See p. 52.
- 289 Q life This may be a misreading of 'first': 'st' could be misread 'fe' (f/s, e/t: see pp. 357-8); the 'ir' may have been so crowded that the compositor thought it was



simply 'i'; and a badly written 'f' might conceivably be taken for an 'l'. Alternatively the corruption may be attributed to the reporter: 'decay', which occurs in this line, occurs also in line 298, and two lines later we have 'life' used in connection with Lear.

290 F Your are See note on I iv 340.

292 Q foredoome The copy may have had 'foredoone', and the 'n' may have had an extra minim stroke.

293 Q So thinke  
I to.

See p. 52.

294 Q sees F saies

Q probably has misreading — e/a, e/i: the copy probably had 'sais'.

Q it is

See p. 52.

295 S.D.

See p. 163.

296 *Mess.*

See p. 164.

306-12

For an examination of the Q text see pp. 43-4.

313 Q *Lear.*

See p. 85.

316 Q O he

See p. 50.

324 *Edg.*

See pp. 85, 164.